

PHILADELPHIA MUSEUM OF ART

TELEPHONE  
FOplar 5-0300



PARKWAY AT FAIRMOUNT AVENUE  
PHILADELPHIA 30

July 15, 1955

Miss Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Edith:

I have your letter of July 9th and can say that we would be happy to lend to the Dove show. I think, however, the collage pictures are oils and not gouches. In any case I am having photographs made and will send them on to you shortly. After seeing the photographs, please let me know whether the pictures will serve your purposes and if so, I can have the loan approved at the September 26th meeting of our Board of Governors.

With kindest regards and best wishes for  
a pleasant summer,

Sincerely yours,

HENRI MARCEAU  
Director

HM/AD

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 30, 1965

Dr. Grace McCann Morley, Director  
San Francisco Museum of Art  
San Francisco, California

Dear Dr. Morley:

Under separate cover we went you a consignment list of paintings by John Marin, which are included in the exhibition opening shortly at your museum, and which are for sale. Since mailing this to you, we find that one of the pictures is no longer available. This is "The Fog Lifts" which was sold very recently, but can continue on the tour. Will you be good enough to mark your records accordingly. Fortunately there are many other outstanding examples still available if anyone in San Francisco desires to own a Marin or wishes to present it to the museum in the event that the museum would like to add one to its collection.

✓  
enter  
on next  
consignment  
NFS 5000, ins.

I am so glad that the current exhibition for the UN is successful. I hope that the Marin show will be a good follow up.

My best regards.

Sincerely yours,

EGH:nh



# Iredale

ESTABLISHED 1871

## Storage & Moving Company

EVANSTON • WINNETKA • HIGHLAND PARK • LAKE FOREST, ILLINOIS

474 Central Avenue  
Highland Park, Illinois

July 14, 1955

Downtown Gallery, Inc.  
32 E. 51st Street  
New York, New York

Gentlemen:

We are enclosing an original express receipt for goods being forwarded to you by the Railway Express Agency. Our instructions for this shipment came from

MR. PHILIP RINGER.

We have carefully packed this shipment and it has been accepted by the Railway Express Agency in good condition. Any damages noted when these goods are unpacked should be reported at once to your local Express Agency.

Our charges in the amount of \$ NONE will be collected and remitted to us by the Railway Express Agency.

We trust that the shipment will reach you promptly and in good order.

Very truly yours,

IREDALE STORAGE & MOVING COMPANY

*H. S. Evans*

H. S. Evans  
Manager

HSE:mn

enc.

#### SIX MODERN WAREHOUSES LOCATED AT

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PHONE: UNIVERSITY 4-4000  
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WINNETKA  
800 GREEN BAY ROAD  
WINNETKA 8-1332

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811 LINDEN AVENUE  
WINNETKA 8-4682

HIGHLAND PARK  
874 CENTRAL AVENUE  
PHONE: HIGHLAND PARK 3-0181  
GLENCOE 1333

LAKE FOREST  
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LAKE FOREST 3300



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June 30, 1955

Mr. Jacob Schulman  
29 East Boulevard  
Gloversville, New York

Dear Mr. Schulman:

Thank you for your letter.

While the gallery is closed officially during the  
months of July and August, there will be someone  
here to receive all shipments. Therefore, you may  
return the one Weber at your convenience. A  
receipt will be sent to you as acknowledgement.

I shall write you before we reopen to announce our  
fall plans, which include some very exciting  
events. Meanwhile, I hope you have a very nice  
summer.

My best regards.

Sincerely yours,

EGH:mb



July sixth,  
1955

Mr. Daniel Catton Rich, Director,  
Art Institute of Chicago,  
Chicago 1, Illinois.

Dear Dan:

For the month of November I am planning an exhibition of collages by Arthur Dove. We have quite a few on hand and I recall that you have a number in your collection.

I should very much like to include these in the exhibition. I am also borrowing from other museums so that the show will be a comprehensive one.

There is a generation completely unaware of this contribution made by Dove and I think the show should be educational and, certainly, a handsome one.

I am in the country now. The address is Eden Hill Road, Newtown, Connecticut.

I shall be most grateful if you will let me know your decision. Subsequently, I would like to have photographs, titles, insurance valuation, etc.

I hope Chicago has not been hit as badly as New York - and that you have a very pleasant summer.

Sincerely yours,

eghbk.

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THOMAS A. FRANCHIOLI

72 SPARKS STREET, CAMBRIDGE, MASSACHUSETTS

July 19 [1965]

Dear Mrs. Halpert,

Thank you very much for your most helpful letter. You have told me precisely what I wanted to know.

It would appear that a good artist is well able to maintain himself, and also that only the most "substantial" ones can look for any feeling of security as they grow older. This I think parallels many other careers, but in the case of the solo performer it is a little bit more insecure. The business man who has been adequate, but not a very bright star, has office routine, salary and retirement pay to fall back on. The artist has a couple of books of clippings, and not much else.

I do not want to talk economics too much to these people, but I have to give them a few facts, as only a small part of them deal with what Harvard now calls the humanities, and the major part of them are bankers, politicians etc.

I think that the essential problem of the practising artist, here, and now, is



Macbeth Gallery

ROBERT G. MCINTYRE  
DORSET  
VERMONT

June 30/53-

Dear Edith:

The exhibition in which  
are your Marlin, Dove, will be  
at the Brooks Memorial Gallery  
until September, which takes care of  
your question, I hope, very nicely!  
Have a good summer yourself.

Sincerely

Bob

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	32 East 51 St				
	Antovel	Scheller	Benay	Muntz	
3 <sup>rd</sup> Fl Apt.	7295	295	275?	250 <sup>00</sup>	
Stair Hall	425	375	325	—	
Gallery	675	425	335	550	
Marine Room	80	220	50	50	
	1255?	1315	985		
	830	940	660	850	
	Top				



# SAARINEN AND ASSOCIATES

EERO SAARINEN F.A.A.  
JOSEPH N. LACY A.I.A.  
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WARREN PLATNER A.I.A.  
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S. GLEN PAULSEN

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

July 11, 1955

Mrs. Edith Halpert  
Eden Hill Road  
Newtown, Connecticut

Dear Mrs. Halpert:

President Harmon of Drake University called me today about mounting the Stuart Davis mural. I know you will be pleased to learn that it has been finally decided to go ahead with stretcher mounting the mural in three sections.

Both Harmon and the Cowles are rather impatient to get the mural on the wall. I told him that the stretchers should arrive in three weeks or less. By then the surround work will be finished.

I also told Harmon that Mr. Davis would come to Drake to supervise the mounting. Can this be arranged so that he will be there at the time the stretchers arrive? Harmon would also like to have Mr. Davis present later at the dedication ceremonies. Both trips may be difficult to achieve. I should like your comments on this.

Mr. Arnanson has written to Harmon. In addition to his help toward the decision to use stretchers, he offered to lend the service of his expert technician to help mount the mural. This might be an excellent idea although I think there must be someone in Des Moines capable of following Mr. Davis' instructions.

I regret these interruptions to your vacation, but this final lap seems sufficiently important.

Sincerely yours,

EERO SAARINEN AND ASSOCIATES

*Joseph N. Lacy*  
Joseph N. Lacy

JNL:rw



rise to publishing information regarding sales transactions. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July twentieth,  
1955

Mr. Sylvan Laag,  
1500 Milan Building,  
San Antonio, 5, Texas

Dear Sylvan:

By this time you will have received the rare document I mailed a day or two ago. I am still astonished at the coincidence and, more so, that I could get Weber to make the statement. I would suggest that you place the letter in an envelope and attach the letter to the stretcher of the painting.

Now I can take up the other matters mentioned in your letter. First, I am very sorry that you lost your cock and extend my sympathy to Mary. How about taking the little woman out to meals.

Also, since you are leaving for California in August, I agree it would not be the ideal time to ship the O'Keeffes to you on approval. Let me know when you would like to have them sent - after your return.

Now that you have a valuable document, perhaps you will not worry about the charges any longer. However, for your information, all our pictures and sculpture are f.o.b. New York. This has been a custom throughout our twenty-nine years of operation.

For your information, Weber was as interested as I in your last paragraph. You are entirely right about the lack of cooperation among the dealers of American art. These in the foreign field have much to gain by working closely with each other, no matter what the personal dislikes may be. Since they own the pictures outright in most instances, it is to their advantage jointly to both maintain and force the prices up; to have pools at auctions where a higher figure is thus established at regular intervals. They can afford to trade one artist for another because another dealer will take the picture off their hands. They meet and decide on which artists to push collectively. That is how ten men are established over a period of time, with sixty thousand other artists practically starving to death.

In this country, where dealers follow the individualistic philosophy of the United States, each is completely on his own. What advantage would there be to other dealers if, say, Marin were to



The great favor  
I wish to ask is  
as follows:

Recently I found  
an Oil Painting in  
the attic of my  
Mother-in-law's house.

The house is over  
one hundred years  
old, the original  
owners were a family  
by the name of Spear.

The Painting is a  
portrait, I believe,  
of one of the Spears.

I am sending

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 30, 1955

Mr. Milton Lowenthal  
1150 Park Avenue  
New York, N. Y.

Dear Mr. Lowenthal:

I am very glad to give you the present valuation  
on the following painting:

Lee Gatch	"Vigil Lighters"	\$1500.
-----------	------------------	---------

Sincerely yours

BCHL



July fourteenth,  
1 9 5 5

Mr. Edward H. Dwight,  
Curator of American Art,  
The Cincinnati Art Museum,  
Cincinnati, Ohio.

Dear Mr. Dwight:

Thank you for your letter.

When I visit the gallery next week I shall send you all the detailed information on "Merganser Duck", which we will lend for the October exhibition.

Incidentally, the Shelburne Museum has a superb example of William Penn by Edward Hicks. If you are interested, I would suggest that you write to Mrs. J. Watson Webb at the museum, Shelburne, Vermont.

My best regards.

Sincerely yours,

egh-k.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July twenty-fifth,  
1 9 5 5

Miss Ann Ziesmer, Copy Editor,  
Harper's BAZAAR,  
572 Madison Avenue,  
New York 22, N. Y.

Dear Miss Ziesmer:

Thank you for your letter.

I am enclosing a publicity release which I think covers the ground pretty thoroughly in relation to the discovery of the molds - a mighty exciting experience, I can assure you.

Out of the entire collection of molds, we selected for production those we considered outstanding aesthetically. However, we found that the production cost for the samples amounted to almost \$1,000. apiece, because each presented an entirely new problem for the man. Subsequently, therefore, we chose six to make in quantity. These are Angel Gabriel, the Formal Rooster, Scroll with Hand (indicator), Sacred Cod, and the deer plaque.

These are being made in limited editions of fifty each with the idea of marring the molds and presenting them to museums so that no others may be produced in the future. All of them are stamped 1955 to obviate the possibility of someone selling these as antiques. They are made in the identical mold used by Cushing.

If you would like to send me the galley proofs, I can indicate the correct titles in each instance. The credit line should read: "Courtesy of the Downtown Gallery".

Sincerely yours,

egh:k.  
encl.



UNIVERSITY OF CALIFORNIA

Art Galleries  
LOS ANGELES 24, CALIFORNIA

July 8, 1955

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

I am now making the selections for your September showing of the Los Angeles Artists. It is my sanguine thought that I can do the preliminary work in the next couple of weeks.

I note that you have room for 30 on a basis of one each, wish to avoid too large canvases, and might use two paintings if they are small. I plan to select between 50 and 60 examples although when I go out into the field I may find that the artists whom you might want to show are not so numerous. In this way the boiling down which you will do will make a real difference, and you can imagine that I am much happier having you do this than if I were solely responsible.

I have mimeographed up a current version of your information sheet for your Chicago Exhibition, as you will see from the enclosure. You will get these, and photographic coverage - either black and white or transparencies - wider coverage than my selections whenever possible, so that you will have the feel of the work. And I trust that I can be on hand when you go over this material.

Since I shall be in the East at the time of the final choice, shipping arrangements will have to be made. There is one good packer and shipper here - Brugger Forwarding Service, 2110 West 20th Street, Los Angeles 18. Our local Budworth, he is entirely reliable, and also like Budworth, is not the cheapest in his kind. I would suppose that you would be writing the artists who were chosen and asking them to deliver their paintings to Brugger's.

I began yesterday by going to see Felix Landau, and including everyone in his gallery. He was definitely disturbed that the show is not to be a Landau exclusive after all; but I dare say he will realize that this exhibition, covering all Los Angeles, will draw more notice than a gallery-exchange and create a far better feeling there. He will, I honestly believe, come off the better for it in the long run. You might, however, send him a good letter. I conveyed your often-expressed admiration for his abilities.

Speaking of galleries, I wish that you would tell me what arrangements you make with them. I am proceeding on the assumption that you will be standing the assembly, shipping, and insurance, and that the commissions will be split. But I am not committing you, and the sooner I know how you are dealing with Landau, Kantor, and Perls, the better. I take it that you carry your own insurance.

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June 25-55

Will you send bills  
for the Blind Botanist  
and Cape Split, 1939-1942  
to me?

I would like both  
pictures delivered to  
Julius Lowey,  
1228 Second Avenue  
on July 6th, 1955

E.S. Harris  
also I need a glossy  
and 1 mat photograph  
of each painting.



July ninth,  
1955

Mr. Stanley Marcus,  
Neiman-Marcus,  
Dallas, Texas,

Dear Stanley:

On June fifteenth we shipped to you six "Cushing Original" weather-vanes. Since we have had no receipt, I am a little disturbed about it and am, therefore, writing to ascertain whether they reached you. Won't you please let me know. My address is Eden Hill Road, Newtown, Connecticut.

Also, as I wrote you previously, we have six more designs available for exhibition, but not for immediate delivery - as I try to keep within a financial limit by producing 50 each of only the six designs I sent you. All the others have to be made singly on order.

Have there been any other developments in connection with the "Red Scare" at the museum. Did I tell you that I turned over to Hank Brennan (Assistant to Henry Luce of TIME, LIFE and FORTUNE) all the clippings which appeared early in the controversy? He promised to do something about the situation, which also included the fiasco in Los Angeles and in Nebraska - as well as the advertising campaign of Mr. Huntington Hartford.

I hope you are well airconditioned in Texas these days. It is gastly in New York and even in Connecticut.

My best regards.

Sincerely yours,

egh-k.

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# *Art in America*

Cannondale, Connecticut

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**Book Review Editor**

VINCE BARBER

June 28, 1955

Mrs. Edith G. Halpert,  
Downtown Gallery,  
32 E. 51st St.,  
New York, N.Y.

Dear Edith:

Heard from Pal Kelsman who is delighted to have his letter reprinted as a Letter To The Editor, so would you send me the copy of the letter on which I had made corrections.

Thank you.

Sincerely yours,

*Jean*

JL:br



Saul Schlager, D.D.S.

30 Journal Square

Jersey City 6, N.J.

JOurnal Square 4-3719

July 19, 1955

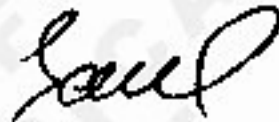
Mrs. Edith G. Halpert  
32 East 51 St.  
New York, N.Y.

Dear Edith:

We were sorry to have missed you when we called at the gallery to take care of the Tam. It seems you had just departed for Newtown. At the moment all is confusion and bustle at our house. We're leaving for a six-week look at the other coast not to return until mid-September. We will have to forego a visit to Newton until peace returns. This has been the busiest, most demanding year of recent memory. Professional demands have been heavy and even this holiday is peppered with some lectures to be made in Los Angeles and Dallas.

We plan to inspect the art in the provinces and shall render a complete report in early autumn. We'll think of you in your peaceful Connecticut retreat - perhaps enviously. We hope you have a wonderful summer.

Sincerely,



Saul Schlager, D.D.S.

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*Webb*

THE BRICK HOUSE  
SOUTHERN ACRES  
SHELBURNE, VERMONT

JUNE 30, 1955

DEAR EDITH:

A HURRIED LINE TO SAY IT WOULD BE REALLY WONDERFUL TO HAVE YOU HERE FOR ANNUAL MEETING AND I CAN PUT UP VIRGINIA AND GIL AS WELL IF THEY ARE NOT PARTICULAR WHERE THEY SLEEP. IT WILL BE INTERESTING TO HAVE YOU MEET THE OTHER TRUSTEES AND NATURALLY I AM KEEN TO HAVE YOU SEE THE CHANGES IN THE MUSEUM.

MANY THANKS FOR YOUR CHECK FOR THE BOOKS. YOU WERE AWFULLY GOOD TO BUY THEM.

I WOULD LIKE THE LITTLE WHALE DECAY. IT IS TRULY A GEM. WOULD YOU BY ANY CHANCE CONSIDER TAKING BACK THE FORMAL HORSE MOLD AND MODEL AND LETTING ME BUY THE WOODEN HEAD FROM YOU? IT SEEMS THE HEAD IS SO MUCH MORE IMPORTANT TO MY COLLECTION, AND BY RETURNING SOMETHING, IT WOULD NOT COST QUITE SO MUCH.

LET ME KNOW WHEN YOU WILL ARRIVE.

AFFECTIONATELY,

ELEOTRA.

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JUNE 30, 1955

450 E 52  
MRB. EDITH HALPERT  
DIRECTOR,  
c/o THE DOWNTOWN GALLERY  
32 EAST 51ST STREET  
NEW YORK 22, NEW YORK

DEAR MRB. HALPERT:

WE HAVE RECEIVED YOUR LETTER GIVING US THE DETAILED INFORMATION REGARDING THE WEATHERVANES, AND WE WANT YOU TO KNOW THAT WE HAVE RECEIVED THEM, AND ARE VERY MUCH INTERESTED IN HELPING YOU DISPOSE OF THEM AS QUICKLY AS POSSIBLE.

I WANT YOU TO KNOW HOW MUCH WE APPRECIATE YOUR SENDING THEM AND YOUR INTEREST IN OUR EXHIBIT.

YOURS VERY TRULY,

DUNBAR FURNITURE CORP. OF INDIANA

*Russell F. Wake*  
RUSSELL F. WAKE

RFW:BN

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# THE WILTWYCK SCHOOL FOR BOYS, INC.

ROOM 175, HOTEL ASTOR, NEW YORK CITY 36

Judson 6-3000, Extension 175

July 1, 1955

Mrs. Edith G. Halpert, President  
The Downtown Gallery Inc.  
32 East 51st Street  
New York 21, New York

Dear Mrs. Halpert:

By your past support of Wiltwyck School you made the most direct and constructive contribution that an individual can make towards relieving the City's critical delinquency problem --

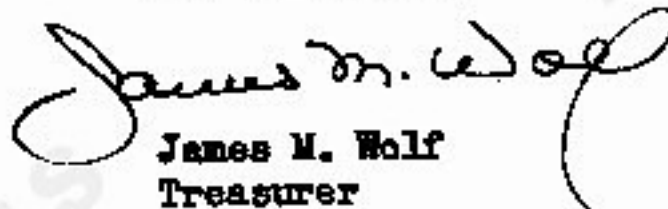
Because each boy who comes to Wiltwyck is so emotionally damaged, so anti-social in attitude and behavior that without help there would be only one road he could travel -- more and more serious offenses and eventually a mental hospital or penal institution.

You may remember that these are children under twelve with such incredible histories of neglect and abuse that they don't know right from wrong. They have struck out against their intolerable situations in the only way they know -- with violence and destructiveness -- and unless they are completely reeducated, they can never become normally adjusted adults. It is with these children in mind that PAL uses the slogan "Crime is juvenile delinquency grown up."

Wiltwyck has been able to continue its program of rehabilitation because people like you accepted some responsibility for these deprived young boys. Your most recent gift was in July of last year and we earnestly hope you will want to renew your support at this time.

With deepest appreciation for all your generous help to the school, I am

Very sincerely,

  
James M. Wolf  
Treasurer

*Pa* *no* 8/19/55  
9/14

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Harper's

# BAZAAR

incorporating  
JUNIOR BAZAAR

572 Madison Avenue New York City 22 Plaza 1-2100

July 20, 1955

CARMEL SNOW  
*editor*

FRED DRAKE  
*publisher*

Mrs. Edith Gregor Halpert  
Eden Hill Road  
Newtown, Connecticut

Dear Mrs. Halpert,

Mrs. Dahl-Wolfe has forwarded your letter to me, and I would be most grateful if you would send me any information you have on the weathervanes which will appear in our September issue. We will of course credit them to the Downtown Gallery, but if there is space we would so much like to add a few words about their interesting background.

Sincerely,

*Ann Ziesner*

Ann Ziesner  
Copy Editor

AZ/sh

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July fourteenth,  
1955

Mr. Russell F. Wake,  
Dunbar Furniture Corporation of Indiana,  
Berne, Indiana.

Dear Mr. Wake:

Thank you for your letter.

When Mr. Wornley advised us that you wished to purchase the two pictures, we agreed on this very special price and I am now enclosing our bill for the Hoigs and Preusser paintings. The check is to be made payable to the Downtown Gallery.

I hope the exhibition was a great success.

Sincerely yours,

egh-k.  
encl.

July fourteenth,  
1 9 5 5

Mr. Wallace S. Baldinger, Curator,  
Museum of Art,  
University of Oregon,  
Eugene, Oregon.

Dear Mr. Baldinger:

Thank you for your letter.

Indeed, we shall hold for you the five paintings you selected for your exhibition and I shall get in touch with the Lowenthalts to secure the two paintings from their collection.

X  
On my next visit to New York and the gallery, (I am now at my summer home, Eden Hill Road, Newtown, Connecticut) I shall select two photographs representing oils by Marin and Spencer, which will be sent to you promptly.

We will also communicate with Sudworth to make the arrangements for October 20th pickup. The insurance ~~valuation~~ will be mailed to you, together with the photographs.

Sincerely yours,

egh-k.

for publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



rior to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

July ninth,  
1955

Mr. Boris Minski,  
166 Newbury Street,  
Boston, Massachusetts.

Dear Boris:

It's a mighty long time since I have had a word from you.  
What is cooking in Boston in addition to the Festival?

Also, what is happening in connection with the weathervanes?  
Have you had any success? Incidentally, a Bostonian - whose  
name I can't recall - mentioned that you have had them painted  
in gilt. I can't believe this, as it sounds pretty gastly, and  
I am sure that he is color blind. The rooster in the salamoniac  
finish has been a great success. Loewy purchased two for an in-  
dustrial design job and all the decorators seem rather taken  
with it. The Bride's Magazine is reproducing two fish in an  
interior and Harper's Magazine is arranging a large spread as  
background material. LOOK Magazine showed me the proofs and  
I have my fingers crossed in the hope that the magazine spread  
will appear in an August issue. There has been some activity  
but I am still very much in the hole. However, here's hoping!

The Cowans were here for a week-end and we had a very pleasant  
time. When are you coming down to see me? We always have such  
fun.

Sincerely yours,

ogh-k.

**"ITALY REDISCOVERED"**

Smithsonian Institution  
Traveling Exhibition Service  
Washington 25, D. C.

**ITINERARY**

**1955** July 17 - August 17

Colorado Springs Fine Art Center  
West Dale Street  
Colorado Springs, Colorado  
Mr. Fred S. Bartlett

September 1 - 22

Daniels and Fisher  
Denver, Colorado  
Miss Mary Fitzgerald, Manager

October 5 - 26

Wm. Rockhill Nelson Gallery of Art  
4525 Oak Street  
Kansas City 2, Missouri  
Mr. Laurence Sickman, Director

November 9 - 30

Atlanta Public Library  
126 Carnegie Way, N.W.  
Atlanta, Georgia  
Miss Pat Hebert

December 12, 1955 - January 3, 1956

J. B. Speed Art Museum  
Third and Shipp Streets  
Louisville, Kentucky  
Mr. Paul S. Harris, Director

**1956** January 12 - February 5

Fine Arts Department  
College of Arts and Sciences  
Indiana University  
Bloomington, Indiana  
Professor Theodore Bowie

February 19 - March 11

University of Virginia Museum of  
Fine Arts  
The Thomas H. Bayly Memorial Building  
Charlottesville, Virginia  
Mr. William B. O'Neal, Curator

April 1 - 21

Schenectady Museum Association  
37 Steuben Street  
Schenectady, New York  
Mr. Donald S. Smith, Director

(?) May 18 - June 23

Institute of Contemporary Art  
138 Newbury Street  
Boston, Massachusetts  
Mr. James S. Plaut, Director

not to publishing information regarding sales transactions.  
Researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



July twenty-fifth,  
1 9 5 5

Mrs. Mary O. Steele,  
Assistant Director,  
Santa Barbara Museum of Art,  
1130 State Street,  
Santa Barbara, California.

Dear Mrs. Steele:

Thank you so much for sending me the photographs  
of the Sheeler paintings. These will help us in  
maintaining our records.

Would you be good enough to have your secretary  
supply the dates of the following:

Gladioli in White Pitcher  
Still Life with Pitcher and Objects.

I hate to be such a nuisance, but you can under-  
stand, I am sure, our desire to have complete data.

Sincerely yours,

eghsk.

not to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
archivist is living, it can be assumed that the information  
may be published 60 years after the date of sale.

UNIVERSITY OF OREGON  
MUSEUM OF ART  
EUGENE, OREGON

July 7, 1955

Miss Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Miss Halpert:

I am sorry not to have answered your kind letter of May 17 promptly, indicating on the basis of the photographs which you sent with it the selections of paintings which we should like to borrow from you for our Retrospective Show of American Painting scheduled for this coming November and December. Other questions regarding the projected exhibition had to be answered by the President of the University before I knew how definitely to proceed. Consequently, I delayed answering your letter and others until such time as I could secure the decision from our administration. I sincerely hope that this delay will not occasion you serious inconvenience, even though you have been obliged to close your gallery for the months of July and August and are now residing in Newtown, Connecticut.

The photographs have all been extremely useful to us in making our selections, and on their basis and with the idea that we can also use them for having reproductions made with which to illustrate our catalogue.

I offer the following list of paintings which we should like to count on borrowing from you for the occasion:

1. Yasuo Kuniyoshi. Circus Girl. Oil. 64" x 40" 1931.
2. Arthur G. Dove. Moon. Oil. 25" x 35". 1935.
3. Georgia O'Keeffe. Thigh Bone on Black Stripe. Oil. 16" x 30". 1930.
4. Bernard Karfiol. Flora. Oil. 50" x 34". 1941

Although in your letter of May 17 you mention sending photographic prints of paintings by Marin and Spencer, we found in checking through our photographs that these two were missing. If you could still offer us an oil painting by each of these two painters, it would certainly help to make our exhibition as representative

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WORCESTER ART MUSEUM  
55 SALISBURY STREET  
WORCESTER, MASSACHUSETTS

TELEPHONE PLessant 2-4678

July 15, 1955

Mr. Lawrence Allen  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mr. Allen:

I am sorry to hear that you have been awaiting word from us concerning the injured print, "Profile," by Ben Shahn. It was reported to us by Mr. Johnson of W. S. Badworth & Son, Inc. in a letter of April 12 in which he described the damage and stated that it was caused by their men in handling\*. He stated that he had notified The Downtown Gallery, that they would look it over after delivery and report back further. I replied that I was glad he had contacted the gallery and that I would await further word from him. On April 20 Mr. Johnson wrote: "We have been in touch with The Downtown Gallery on several occasions with reference to the Shahn unmatted drawing [sic] and they say that Mr. Shahn is due in sometime and will look the matter over, and that they will report further". So far I have had no further word from him and I shall get in touch with him right away.

Needless to say we regret deeply that this print was injured especially since The Downtown Gallery was of such assistance to us in connection with this exhibition. You will hear from me again very shortly.

Sincerely yours,



Louisa Dresser  
Curator

LD:b

\*The injury was definitely not caused by inadequate packing, as you suggest in your letter, but by the way in which it was unpacked by Badworth's man.

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July 26, 1955

Mr. Charles Bearce  
Melrose  
Massachusetts

Dear Mr. Bearce:

I telephoned every one concerned both in New York and Iowa and they agreed on your delivery date of August 24th. Will you therefore proceed at once and be sure that that date is not changed as we have all been involved in heavy expenditures based on an earlier delivery, and got this final postponement today.

Also, please do not put the stretcher together until I write you in the next day or so as there seems to be some question about bringing into the building objects 8' x 10' in dimension.

Sincerely yours

ENCLOSURE



copy  
SYLVAN LANG  
LESLIE BYRD  
DALTON CROSS  
BERNARD LADON  
JESSE H. OPPENHEIMER  
JOHN P. GILES  
KEITH L. BROWN

LAW OFFICES  
LANG, BYRD, CROSS & LADON  
1800 MILAM BUILDING  
SAN ANTONIO 5, TEXAS

C.M. X  
July 12, 1955

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5516

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

Awfully glad to receive your letter of June 30th, but same did not arrive until July 5th due to the holiday, and I realized that your gallery would be closed by that time.

Relative to the two O'Keeffes, I would ordinarily love to have them to live with for a few weeks but definitely not at the present time because of the following:

(a) Our cook moved away from San Antonio, and Mary is busy with many household affairs, as well as certain things on the grounds, and is very much perturbed about same. In addition, she is afraid that we are hanging too many pictures in our home, as she says she does not want to have it look like a museum. She does not like pictures too close to one another; in fact, I am having a little trouble finding the right place for a Buffet which I bought, and which I like very much.

(b) We hope to get away August 1st to California, although business may keep me here, and by the time the pictures would have arrived we would not have had any restful opportunities to look at them. I would much prefer to have same at some time when we could quietly observe same. This would not be possible for the next couple of weeks--and we will be away in August.

Relative to the Weber, we are most happy and delighted with it. It is a marvelous painting and has the place of honor--the only picture--on about a 14 foot wall of our dining room. We are 101% pleased with it.

I like to know a little bit about the paintings I have and wish you would write me a bit about the history of the Weber. I understand from the label on the back that it was painted in 1947 and also noticed that it had been exhibited at the Pennsylvania Academy of Fine Arts in Philadelphia, the Metropolitan in New York and, I believe, the Legion of Honor collection in San Francisco. I assume that it was kept at Rosenberg's until, as you mentioned to me, Rosenberg and Weber severed their business connections, and I assume that the picture was then returned to him. If these are not the facts and if there is anything else of interest in connection therewith, please let me know. I am sure this is a painting concerning which people will ask questions,



Suggested letter 7/5/55

Mr. and Mrs. Otto Spaeth  
American Federation of Arts  
1083 Fifth Avenue  
New York, New York

Dear Mr. and Mrs. Spaeth:

Some time ago Mr. Abraham Rattner mentioned that you had seen a color slide of both the stained glass panels which he made at our studio here in Chicago, and that you hoped to see the actual panels some day.

Mr. Rattner's "Out of the Darkness Came the Light" is still traveling as part of the Stained Glass Association of America's exhibit. "The Window Cleaner", however, is at the present time on display at Marshall Field's glassware department here in Chicago. The panel may be seen there quite conveniently, and upon the close of the exhibit at Field's, could be viewed at our studio at any time. For that matter, we could send it on to you in New York if you would like to see it there.

We believe it will be of much interest to you to see the actual stained glass panel, "The Window Cleaner", which has received much favorable comment wherever it has been shown, in Paris, France, in Chicago and elsewhere.

Assuring you of a most cordial welcome to visit our studio whenever you happen to come to Chicago, we remain

Very sincerely yours,

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*any 22 in 1955*  
*100*



# WALKER ART CENTER

1110 Lyndale Avenue South • Minneapolis 3, Minnesota Telephone: GEneva 0301 H. H. Arnason, Director

29 June 1955

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

We have your biographical data sheet on Charles Sheeler dated 27 July 1951. If you have anything more recent, I would appreciate your sending several copies for our files.

Thank you very much.

Sincerely yours,

Mary Ann Bieter

Mary Ann Bieter  
Registrar

June 30, 1965

Miss Kathryn E. Adkisson  
Translations Branch  
Information Center Service  
United States Information Agency  
Washington, D.C.

Dear Miss Adkisson:

We shall be very glad, as I mentioned before, to  
cooperate with you. Again I would prefer use another  
example in preference to "Place Pas de Loup", which  
was painted in 1929. I am therefore enclosing a  
photograph of a late example of Davis' work.

The artists whose names are listed on your enclosure  
are not associated with this gallery and therefore  
I can be of no help to you. However, if any of the  
painters and the one sculptor listed at the bottom  
of our letterhead will fit in with your plans, we  
can send you photographs and associated data.  
Please let me know.

Sincerely yours,

EGH:nh  
enc.



July sixth,  
- 5 5

Mr. Ben Shahn,  
Roosevelt,  
New Jersey.

Dear Ben:

As I told you, Gordon Washburn was in and I now have the  
full story in connection with the Carnegie National, on  
which you will serve as a juror.

While the show is not being hung until September, this year  
the invited pictures will be shown to the press on the first  
of August. Thus, if you can have your picture ready by then  
it would make Gordon very happy. Meanwhile, you might let  
me have the title and the size, as he is eager to get the  
catalogue data at the earliest opportunity.

Today the first installation was made and I have all the  
fixtures installed in the basement bathroom. Within the  
next two weeks I hope to have it in working order and may  
even have the upper story partially done. Thus, I can in-  
vite the Shahns in grand style with a private suite. Let  
me know the date of your return from Skowhegan so we may  
make a definite date.

Meanwhile, I hope you are having fun.

Sincerely yours,

egh-k.



# THE PHILLIPS GALLERY

A COLLECTION OF MODERN ART AND ITS SOURCES

1600 TWENTY-FIRST ST., N. W. WASHINGTON 9, D. C.

Duncan Phillips, Director  
Marjorie Phillips, Associate Director  
Elmira Bier, Assistant to Director  
In Charge of Music

July 22, 1955

Mrs. Edith G. Halpert,  
Downtown Gallery,  
32 E. 51st Street, New York City.

Dear Mrs. Halpert:

I have your letter of July 9th and I am dictating to Miss Bier a reply from my place in Pennsylvania. Your proposed exhibitions of collages by Arthur Dove sound like a very attractive project and I will look forward to seeing it. I have some misgivings about lending our GOIN FISHIN had have refused to lend it except to the show at Cornell. It would be the ruin of the picture for any of those spokes of bamboo to become detached or for any other part of the picture to be disarranged through rough handling, not to speak of the usual danger from the necessary glass. However I certainly would want it to be included in the exhibition even if we have to send it by hand. Our only other collage is entitled HUNTINGTON HARBOUR, a very small picture but delightful in its contrasts of color and texture.

As for the lists of our Marins, Doves and O'Keeffes, our Catalog includes practically everything. I did buy more Doves than were included but some have been given to friends and others belong to my wife and myself privately. They are not among the most important with the exception of SNOW THAW. However Mrs. Baum when she comes can receive from Miss Bier a complete list of the Doves, including not only the ones not listed in the Catalog but referred to their as alternates but also the very fine examples which now belong to Miss Bier, Mr. McLaughlin and ourselves. You must have the Catalog and I think all the Marins are in except the oil entitled SPRING which you sold us. The O'Keeffes are all in the Catalog although RANCHOS CHURCH was not illustrated. I hope you are having a pleasant summer, With best wishes,

Sincerely yours,

*Duncan Phillips*

Signed in Mr. Phillips' absence.

DP.E

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BLOOMINGTON-NORMAL ART ASSOCIATION  
BLOOMINGTON, ILLINOIS

JULY 23 1955.

ART STUDENTS LEAGUE  
NEW YORK

Dear Sir :

Our Art Association is interested in purchasing a piece of sculpture. We have received a bequest of more than \$1 000 to be used for the purchase of sculpture which would be of especial interest to children.

The President of our Association recently saw the beautiful work done by William Zorach at the Mayo Clinic new building. So, I am writing to you since he is on your instructors list. His prices may be much beyond our limited budget, and I did not have the name of his Gallery representative.

Any information which you may send me will be much appreciated concerning Mr. Zorach or other sculpture who are doing work in a realist manner.

Very Truly Yours,

*Ethel Crumbaugh*

Mrs. Simeon Crumbaugh (Chr. Trustees)  
1018 1/2 E. Front St.

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July ninth,  
1955

Mrs. Charles L. Bybee,  
1909 Olympia Drive,  
Houston 19, Texas.

Dear Mrs. Bybee:

Although I sent you the descriptive sheets on the Miller family, the photographs were not available at the time and I am, therefore, enclosing the prints which have just arrived.

I am enclosing also a photograph of "Girl and Bird", together with the data.

I hope that you manage to keep comfortable in this weather. It is pretty ghastly in this part of the country.

Sincerely yours,

egh-k.  
ends.

for to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



It is the intention of this film to examine the complete lithographic achievement of Masuo Kuniyoshi with the purpose of revealing his sensitive and perceptive draughtsmanship, his keen and profound interest in every aspect of life, and his emotional reaction to his subject matter. I intend to make use of the camera to examine prints in detail in such an arrangement that they will create a visual impact which will be sustained by narration by an authoritative figure in the graphic arts. Narrator and narration subject to your and Sara's approval.

- - - - -

There will be between 65 and 70 lithographs in chronological arrangement. In order to give point and animation to the subject, which will raise it above the film strip idea, the camera will analyze some of the prints so that the entire print is given the most forceful meaning and is related to the next print.

Each print will be seen in its entirety. In the prints selected for break-down -- there may be from 3 to 6 details -- the entire print will always be seen either at the beginning or at the end of a sequence.

The movement in a print will be controlled to make a point. In some cases a detail may dissolve into the entire print, or vice versa. (Attached are 4 prints with a break-down.)

To separate chronological periods there will be a superimposition of the year over the print, and then the date will fade, leaving the entire print on the screen.

Here is a tentative break-down:

From 15 to 20 prints will be examined in detail.  
About 20 prints will be seen straight with direct cut.  
The remaining prints will have these optical effects:

Fade-in: the gradual appearance of a print from obscurity  
Fade-out: the gradual disappearance of a print until the screen is dark  
Dissolve: the gradual changing from one print to another. This is a fade-in and fade-out, one superimposed



June 30, 1966

Mr. Wallace S. Baldinger, Curator  
Museum of Art  
University of Oregon  
Eugene, Oregon

Dear Mr. Baldinger:

On May 17 I sent you a group of photographs including both those asked for and others.

Since we are closing the gallery for the months of July and August, I should very much like to have your decision in connection with your final selection, so that the necessary arrangements may be made very shortly. Any mail addressed here will be forwarded to me, but if you wish to write directly my summer home is at Eden Hill Road, Newtown, Connecticut.

Sincerely yours,

EGH:nh



July sixth,  
1955

Mr. Frederick S. Sight, Director,  
Art Galleries,  
University of California,  
Los Angeles 24, California.

Dear Fred:

Something rather entertaining occurred and I feel I should pass on  
the information to you.

Going way back, Michael Straight, editor of the New Republic, spoke  
to me about two years ago and inferred that he would like to do  
something for the gallery. Pulling myself up to my full height, I  
advised him that I was a self-sufficient character. However, with  
my current obsessive concentration and the need for publications  
in American art, I wrote him on June second, suggesting that his  
foundation contribute to such a project. Toward the end of the let-  
ter, I wrote as follows:

"If you are interested in doing anything in the field of  
American art, I would strongly urge you to make the con-  
tribution to publications".

Much to my amazement, a prompt reply arrived on June sixth - and  
more to my amazement - on June ninth I received a letter from Milton  
C. Rose, Secretary of the William C. Whitney Foundation, stating  
that Straight's letter had been forwarded to him. It is entirely  
possible that there is no Straight foundation in name and that this  
is one with which he is connected. I suppose a Straight can be a  
Whitney also. In any event, he expresses an interest in the matter.  
I suggested that an appeal be sent by Rossiter or Rathbone prior to  
their first fall meeting (now scheduled in October) stating also that  
they plan to continue their participation in art projects.

With this double encouragement, there seems to be no reason why we  
can't cook up a real project. Naturally, it can't come from me as  
a dealer is always suspect and must come from some public institution.  
There is no hurry about it, since we shall have time to discuss the  
matter in August, but you might start your little motor going in ad-  
vance. Naturally, it is wise to keep this very much under cover.

Sincerely yours,

egh-k.



# B'NAI B'RITH HILLEL FOUNDATION

AT THE PENNSYLVANIA STATE UNIVERSITY

RABBI BENJAMIN M. KAHN  
Director



224 LOCUST LANE  
STATE COLLEGE, PENNSYLVANIA  
TELEPHONE AD 7-2408

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July 20, 1955

Mr. David Harris  
988 Fifth Avenue  
New York, New York

Dear Mr. Harris:


In November 30th the B'nai B'rith Hillel Foundation at The Pennsylvania State University is presenting the production "The World of Sholom Aleichem". Simultaneous with the presentation we would like to be able to present an exhibition of Ben Shahn's drawings relating to the event. I am informed by the Downtown Gallery in New York that you have some of Mr. Shahn's works on this theme.

I am writing to ask if there is any possibility of our borrowing the collection for exhibition here. It would be a privilege for us to be able to present such an exhibition which would be both distinguished and relevant, and we would be happy to make appropriate acknowledgment.

If you think it might be possible for you to co-operate with us in this regard, I would be very grateful if you would write me.

With many thanks, I am

Yours sincerely,

  
Benjamin M. Kahn  
Rabbi

BMK:rw



General Posts are just  
Paint

Have you heard of  
our new isolated  
property? Designs a  
studio house we expect  
to build very shortly -  
Naturally will try to  
get as the market will  
bring for this, as the  
three way will run  
parallel with Buffalo Ave.  
Get very homesick  
for New York and will  
try to spend a few  
weeks there this fall.

Hope you have a wonderful  
summer -  
Love Hank



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# WALKER ART CENTER

10 Lyndale Avenue South • Minneapolis 3, Minnesota Telephone: GEneva 0301 H. H. Arnason, Director

14 July 1955

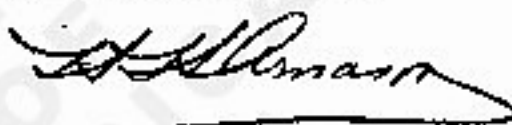
Mr. John Marin, Jr.  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mr. Marin:

Thank you for the Davis photographs. I wonder if you could send me the addresses of the various private collectors who own the paintings so that I can contact them about borrowing and reproduction. Please include that of Mrs. C. S. Cutting of whose painting we do not have a photograph as yet.

Thank you for your help.

Sincerely yours,



H. H. Arnason  
Director

ja



C  
O  
P  
Y

HENRI G. COURTAIS  
Studio  
54 West 74th Street  
New York

July 22, 1955

Mr. Lloyd Goodrich  
Whitney Museum  
New York, N.Y.

Dear Mr. Goodrich:

On my return to Arlington, Mass., the matter of stretcher sizes for the Stuart Davis painting was discussed with Mr. Bradley and Mr. Pearce. We arrived at the following conclusions:

1. Each stretcher should have two horizontal and three vertical cross bars, to assure greater stability.
2. The size of the center panel, as requested by Mr. Davis, is to be retained at 11'4" to conform with his design.
3. The sizes for the end panels are to be reduced from 10'8" to 10'6-7/8" to take up the overall slack of the canvas and endeavor meeting the dimensions of the wall surface given us - as 32'8" x 7'8".
4. The reduction in size or allowance for stretching, on the height of all panels, is to be 3/4" or 7'7-1/4" instead of 7'8". It is understood that we cannot guarantee or foretell how much any canvas will stretch and in this case if we will hit exactly the dimensions of the wall space, but from our experience, we judge the sizes arrived at should insure close approximation.

Mr. Bradley and I hold ourselves ready to undertake the work of stretching these panels, wax the edges and fasten them with staples, adjust the spring tension and advise on the method of hanging them.

Our estimated fee for this work, as quoted, is \$600.00 plus traveling and living expenses. The time required will be three to four days. We will assume traveling time in our fee. Neither Mr. Bradley or myself are inclined to undertake the work separately.

Trusting that we may be of further service to you in this matter, I am

Very truly yours,

(Signed)

Henri G. Courtais

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July twenty-fifth,  
1 9 5 5

Mr. Robert S. Tompkins,  
Sheffield,  
Massachusetts.

Dear Mr. Tompkins:

When I returned from a trip, I found your note with the photograph - for which I am very grateful.

While the heads look very interesting, I am now looking for real "cream" in American folk art. With a stock of about 800 items, the only additions I wish to make must be outstanding examples of high museum calibre. Will you, therefore, bear me in mind if you get something truly sensational.

Sincerely yours,

egh-k.



*Layton School of Art*

July 1, 1955

Miss Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

Many many thanks for your letter of June 30th. I was delighted to learn that we will now have representative paintings by all American Masters. As you suggested I am writing the Walker Art Center for the Stuart Davis. Judging from their co-operation in letting us have the Sheeler I feel confident we will get the Davis.


We didn't overlook the Ben Shahn as we are getting his painting "Patterson" from the Abbott Corporation.

We certainly will be looking forward to receiving the paintings and do thank you most sincerely for your co-operation.

When we get our date set for our sojourn to the East we will advise you and both Delores and I are looking forward to our visit with you.

Again many thanks and my very warmest regards.

Sincerely yours,

  
Edmund D. Lewandowski  
Director

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be substantiated after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.

SYLVAN LANG  
LESLIE BYRD  
DALTON CROSS  
BERNARD LADON  
JESSE H. OPPENHEIMER  
JOHN R. GILES  
KEITH L. BROWN

LAW OFFICES  
LANG, BYRD, CROSS & LADON  
1500 MILAM BUILDING  
SAN ANTONIO 5, TEXAS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

① As the frame had on it the number and red star viz "28★", possibly picture was not cleaned recently and the hair may have remained from a previous cleaning.

② In an old file I found the name of the O'Keefe I liked five or six years ago. (Mary did not like it or else wanted no pictures bought until we had proper home for them.) It was "Red Canna".  
What happened to it?

S.L.



Mrs. Edith Halpert

-2-

July 12, 1955

as I really like it much better than some other pictures of the same period that I saw in the book on Max Weber written by Mr. Lloyd Goodrich of the Whitney Museum. (Bought said book when I was at the Whitney as I knew it would be of interest). After the picture arrived I saw that there was part of a long hair sticking out from it, and I pulled the hair off the picture, as I did not like to see same sticking out from the picture. It left a line where the hair had been but not a very noticeable one. As I saw some smaller hairs which seemed to be imbedded in the painting, I assumed that the smaller hairs were from the brush of Mr. Weber when he painted it, and from the length of this hair I assume that it was from some brush that was used in cleaning off the picture, as I think you said you were going to have it cleaned up before it was sent. Possibly this occurred at that time, although the hair was stuck to the picture.

Am transmitting herewith said hair, which I have attached to a sheet of paper with Scotch tape. Should anything else be done about it? Or should I have the picture gone over again by somebody from one of the museums who comes here about once a year to go over pictures at the McNay Institute? He is from New York, but I forget his name.

When the picture arrived they had made a total charge of \$27.73, of which about \$15.00 was for packing and boxing same and \$1.00 was for c.o.d. service charge. Did not know whether on pictures like this I was or was not supposed to pay ~~either~~ <sup>above and for</sup> said shipping charges. It is a small item, but felt I should mention it to you, since I did not know what the present custom in New York is. I mention this because only last Friday the Buffet, which cost only \$800.00, came charges prepaid.

I do wish that there was some way in which the American dealers of art could get together like the dealers in French art so as to protect the value of really worthwhile paintings. There is such a volume of good painting by American artists, being turned out, that I suppose it would be difficult to do this, but if the dealers could concentrate on, say, about ten American artists, then the effect of their action would spread to other paintings. The difficulty, however, would be to agree on the ten American artists whose prices would be supported. Or, if the dealers could agree that a certain amount, say \$10.00, would be deducted from each picture sold and put in a special fund for this purpose, then over a period of years such fund would be built up to respectable proportions.

I do hope that you have a fine summer, and I am sure you know how sincerely Mary and I both are in hoping that you will make a tour of the hinterlands and give us an opportunity to entertain you in San Antonio.

Cordially,

*Sylvan Lang*  
Sylvan Lang

*See next pg. Please.*  
Encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



STEPHENS COLLEGE  
COLUMBIA, MISSOURI

July 14, 1955

BUILDINGS AND GROUNDS DEPARTMENT

Miss Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

*Recd*

Dear Miss Halpert:

In answer to your letter of June 27, we are  
sorry for the delay in sending you the enclosed  
check for \$35.00 to cover the cost of repairing  
"Evening Blue" by Arthur G. Dove.

Mr. Freund is away for the summer, and I found  
your letter today when I checked the Art Depart-  
ment box.

Sincerely yours,

*Mildred Nunley*

Mildred Nunley  
Secretary, Art Department

view to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



Shelburne,  
July 21, 1955

Dear Mrs. Helpest,

May I ask a  
great favor of you?  
Although I am sure  
that you remember  
me, I will intro-  
duce myself again  
so there will be  
no mistake. I  
am Duncan Munson  
son, Alan, Mrs.  
Webb painter here  
at the Museum.

July sixth,  
1955

Mr. Stuart Davis,  
15 West 67th Street,  
New York, N. Y.

Dear Stuart:

As I mentioned to you, Gordon Washburn is all set on a Stuart Davis for the Carnegie National. While the hanging does not take place until September, he is trying to assemble all the paintings in Pittsburgh by the first of August, when a special press opening will be held for the big magazine reviews and other special articles.

It would be nice if you could get the picture ready by then. Otherwise, the only reviews that will carry your name will be the Pittsburgh papers. This is the story, and from here on you are on your own.

Sincerely yours,

egh-k.



RICHARD G. HENLEY  
Chief Librarian, Division of  
Reference and Research Services



ARTHUR W. HEINTZELMAN  
Keeper of Prints

MILTON EDWARD LORD, Director

## BOSTON PUBLIC LIBRARY

Boston 17, Massachusetts

29 June 1955

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Mr. Heintzelman is on vacation at present, but we believe we can provide the information you requested.

The five prints you listed are still travelling throughout France in the Exchange Exhibition of Contemporary Prints. Under separate cover we are sending you a catalog which lists these prints as being in the exhibition at the Museum at Lyon.

As you may know, Mr. Heintzelman was asked by the French Government to arrange for an exchange exhibition of prints between France and the United States. Both of these exhibitions have been travelling since 1951. The French prints which have been shown in America are having their final showing and will soon be returned to France; however, we have not heard when the American show will have its final exhibition. Both exhibitions have had a most unusual success, and it has been very gratifying to all concerned.

As soon as we have information concerning the return of the prints to us we shall notify you, and return the prints immediately to your gallery.

You mention a print by John Marin entitled "Sailboat". A check made out to Mr. John Marin, in care of the Downtown Gallery, was sent to you on April 27, 1955. A letter was also sent explaining that the print was purchased from the Exchange Exhibition at the Museum of Lyon. Please let us know if this check and letter were never received, for we have the number of the registered check, and there should be some explanation.

Thank you for all your cooperation, and we regret that the destination of the prints was not explained to you.

Sincerely yours,

*Emilia Lange*  
Miss Emilia Lange  
Assistant in the  
Print Department

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION

## TELEGRAM

W. F. MARSHALL, PRESIDENT (40)

1201

# SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

The filing time shown to the date line on domestic telegrams is STANDARD TIME at point of origin. Time on receipt is STANDARD TIME at point of destination.

NA074 PD=PITTSBURGH PENN 6 1106AME=

1955 JUL 6 AM 11 39

=THE DOWNTOWN GALLERY=

32 EAST 51 ST=

PLEASE RUSH HEAD AND SHOULDERS PHOTOGRAPH OF BEN SHAHN  
FOR RELEASE AS JUROR FOR INTERNATIONAL WILL MAKE COPIES

HERE=

L A ARKUS CARNEGIE INST=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE



CECIL RODKS, PRESIDENT

WILSON H. HADLEY, SECRETARY

## HARDIN COUNTY AGRICULTURAL SOCIETY

— HARDIN COUNTY FAIR —

VERGNE CULTER  
323 College Ave.  
Iowa Falls, Iowa

June 28, 1913

The Downtown Gallery  
New York, N. Y.  
Dear Sirs:

Ad  
your good  
management.

If some one should want to  
buy the Gorach statue while we  
have it shall we sell it? How  
much would you want for it?

Vergne Culter  
Art Superintendent

GEORGE WISWELL

340 EAST 49 STREET

NEW YORK 17 N Y

July 21, 1955

Edith Halpert  
32 East 51st Street  
New York City 22

Dear Miss Halpert:

I was talking to Bill Ward in the course of some preliminary research for a piece on collecting modern art that I'm preparing for a national magazine. He suggested that you would be a good person to talk to.

I stopped by your gallery and learned you are summering in Connecticut. There is no big rush on my part, but I'm writing to introduce myself and in the hope that we might perhaps arrange a meeting before fall.

I'm spending most of the summer at Westhampton Beach, but go to town about once a week. Certainly if you are going to be in New York and know when, I could manage to be there at a time and place of your convenience.

It would be a pleasure to hear from you.

Sincerely,

*George Wiswell*

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# **SAN FRANCISCO MUSEUM OF ART**

CIVIC CENTER      SAN FRANCISCO 2, CALIFORNIA      TELEPHONE 1-2040

W. W. CROCKER, Chairman of the Board  
E. MORRIS COX, President  
HECTOR ESCOBOSA, Vice President  
ROBERT C. HARRIS, Secretary  
RANSOM M. COOK, Treasurer  
GRACE L. MCCANN MORLEY, Director

July 19, 1955

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st St.  
New York 22, N.Y.

Dear Mrs. Halpert:

I believe Dr. Morley mentioned at the time she wrote to you asking for loans for our United Nations exhibition that we would like to hold the loans after the close of the exhibition. Officially, the show closed on July 10; however, we did not dismantle all the galleries at once, and many of the items are still on view. Also, we are anxious to hold those paintings which are for sale for a slightly longer period. The Committee in charge of purchasing plan to meet early in August and if it is convenient, we would very much appreciate holding your loans until then so that they may be considered along with others.

The exhibition was extremely popular and our visitors numbered close to 15,000 during U.N. week. As this is the first time many of the paintings and sculptures have been shown on the West Coast, considerable public interest was aroused. The press, too, responded enthusiastically.

The assistance you gave us is deeply appreciated. We are indeed grateful to you for responding so generously at such short notice.

May I, in the absence of Dr. Morley, send you our thanks.

With all good wishes,

Sincerely yours,

*Katherine Baker*

Katherine Baker  
Assistant for Exhibitions

KB:bjs

July twenty-fifth,  
1 9 5 5

Mrs. E. G. Carlisle,  
The Shelburne Museum,  
Shelburne, Vermont.

Dear Mrs. Carlisle:

It was very good of you to send me the transcript. Wasn't that a funny situation with me sitting up in my room, certain that I was not expected at the first meeting.

The photograph books have just arrived here and I shall send you the data requested in the very near future.

Sincerely yours,

egh-k.

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July 1, 1965

Mr. Richard Loeb  
Casilla 240-V  
Correo 15  
Santiago, Chile

Dear Richard:

Stop me if you have heard this one before. I believe I did write to you previously about the balance due on your account. It is now two and a half years and I know that you have been merely careless about this. We tried to help by selling the Kane with no commission to you whatsoever, and I hope you will send us a check for the \$500. by return mail.

I hope too that you will be coming up to these United States in the near future. My best to you and Joan.

Sincerely yours,

RGH:sh  
enc.

as it represents the 1945 period  
tight drawings. I would be willing  
to sell it for \$50.00. We already  
have one Bloom and in the type of  
collection we are making for the  
present that is enough. I hope I am  
not making a mistake.

Most sincerely

Dorothy B. Edmunds

(Mrs J. M.)



July fourteenth,  
1 9 5 5

Mr. H. H. Arnason, Director,  
Walker Art Center,  
1710 Lyndale Avenue South,  
Minneapolis 3, Minnesota.

Dear Harvey:

Your letter worked. Many, many thanks.

This morning I received word from Mr. Lacy, stating that President Harmon - after your letter to him - agreed to the demountable murals. Lacy is also delighted that you could have someone on hand who can apply the canvass to the stretchers, but we can go into this later - unless you would send me the man's name so that we may communicate with him directly.

The insurance companies must hire brilliant psychiatrists. The policy of wearing one down works most effectively and I am now capitulating to their psychology by letting the matter go in connection with the Sheeler painting. As long as the immediate charges have been paid, we will forget the rest of it. I am sorry that you have been bothered with this so much and I appreciate your efforts in the matter.

And now for a pleasant summer and I look forward to seeing you and Elizabeth the twenty-third.

Again, many thanks and best regards.

Sincerely yours,

egh-k.

ALEXANDRE RABOW GALLERIES  
547 BUTTER STREET  
SAN FRANCISCO 2  
YUON 2-2593

July 26, 1955

The Downtown Gallery  
New York, N. Y.

Dear Mrs Halpert.

Thank you so much for your  
kind letter of June 21<sup>st</sup> and the photograph  
of your Tamayo. - It looks like a fine  
gonache and I would like to see it.  
Would it be possible for you to ship it  
to me, if it is still available. Since I  
will be out of town during August, I  
would appreciate if I could get it  
in the very beginning of September. -  
Also would like to see the photograph of  
the other Tamayo

Thanks in advance  
Sincerely yours  
Alex Rabow

Not to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
on both sides and purchase involved. If it cannot be  
established after a reasonable search whether an artist or  
archivist is living, it can be assumed that the information  
may be published 60 years after the date of sale.



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#### CLASS OF SERVICE

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# WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

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DEA637

DE LLQ156 NL PD=TDDE BLOOMFIELD HILLS MICH 7 45

MRS EDITH HALPERT=DOWNTOWN GALLERIES

32 EAST 51 ST NYK

ASSEMBLED FRAMES CAN BE TAKEN INTO BUILDING THROUGH DOOR  
TO DRAKE DINING HALL

JOSEPH LACY EERO SAARINEN AND ASSOCIATES

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

rior to publishing information regarding sales transactions,  
creators are responsible for obtaining written permission  
on both sides and purchase involved. If it cannot be  
established after a reasonable search whether an artist or  
archivist is living, it can be assumed that the information  
may be published 60 years after the date of sale.

MUNSON • WILLIAMS • PROCTOR  
**INSTITUTE**

312-318 GENESEE ST., UTICA 4, N. Y.

COMMUNITY ARTS PROGRAM  
Harris K. Prior, Director

July 25, 1955

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

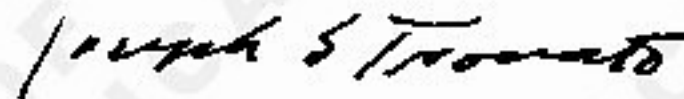
Dear Mrs. Halpert:

Thank you very much for your letter of July  
20th in reply to our request for photographs of  
work by Zorach in consideration for possible in-  
clusion in our exhibition "The Figure Today -  
American and European Sculpture".

It will not be necessary for you to make a  
special trip to New York for the photographs, but we  
naturally appreciate your offering to do so. If  
you will arrange to send us the photographs along  
the first week of September, that will be quite all  
right.

Thank you again for your cooperation.

Sincerely yours,



Joseph S. Trovato  
Assistant to the Director

JST:mg



over the other.

Zoom-in: camera comes into print  
Zoom-out: camera pulls away

I am making this outline in order to get started. It may take about two weeks to break down the prints in exact chronological order. All the material enclosed is not in order of appearance. This is a tentative break-down to illustrate visually the ideas that will be conveyed.

When the actual shooting starts there will be a completely illustrated chart of each shot in the order of appearance, in short, a scenario. I should like, as soon as possible, to start work on titles and background material, as well as on timing and test exposures.

To summarize the project, I might say that each print will have from 10 to 30 seconds of screen time. I would like to keep the entire film to under 30 minutes -- 24 minutes will be ideal. The film, before it is edited, may run to an hour or more, since I intend to overshoot and make use of editing for exact timing.

I would like to retain the right to design the titles and prepare the break-down of the prints.

That's about it. The stuff I shoot during this summer will be test material. I intend to begin work on the final film this Fall, and the completion should come about December 15th.

I hope this gives a clear idea of what I am up to. Best wishes for a good summer.

Sincerely,

Enclosures: ten sequence break-downs for time and visual effect;

five lithographs broken down for camera movement and visual sequence.

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June 30, 1955

Miss Margaret Harnsworth  
201 Rue d'Alesia  
Paris 14 eme  
France

Dear Miss Harnsworth:

Thank you for your letter. Unfortunately, our new policy obviates any possibility of showing the work of any artist other than those listed below. After twenty-eight years of promoting new painters and sculptors, we decided to concentrate on a small list.

Since there are over a hundred galleries in New York, I am sure you will have no problem.

Sincerely yours,

BCH:mh



SMITHSONIAN INSTITUTION  
NATIONAL COLLECTION OF FINE ARTS  
WASHINGTON 25, D. C.  
CONSTITUTION AVENUE AT TENTH STREET

July 21, 1955.

Mrs. Edith Halpert, Director  
Downtown Gallery  
22 East 51st Street  
New York, New York

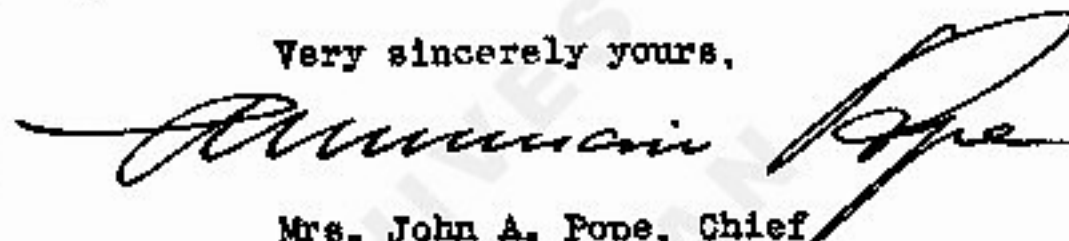
Dear Mrs. Halpert:

You will be interested to hear that the exhibition, "ITALY REDISCOVERED", which has now started on tour under our auspices, has been very much in demand. We received many more requests than we could handle and have made eight definite bookings in accordance with the enclosed itinerary.

Our agreed loan period ends in April of next year, but we have received an urgent request from the Institute of Contemporary Art in Boston for a showing to be arranged from May 18th through June 23rd, 1956. Would you give us permission to extend the schedule in order to include this very important City?

I look forward to hearing from you soon and remain, with best regards,

Very sincerely yours,



Mrs. John A. Pope, Chief  
Traveling Exhibition Service

Enclosure

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THE CINCINNATI ART MUSEUM

CINCINNATI 6, OHIO

JOHN J. SMERY, PRESIDENT  
PHILIP R. ADAMS, DIRECTOR

July 7, 1955

Mrs. Edith Halpert  
Eden Hill Road  
Newton, Conn.

Dear Mrs. Halpert:

I would like to borrow the Harnett "Merganser Duck" for our October exhibition and I have returned the other photographs to the Gallery.

I need only six or seven Harnetts and I have been assured of the following:

Still Life, Evansville, Indiana, museum  
Basket of Grapes, Maurice Chase  
Still Life, Addison Gallery  
Old Model, Boston Museum  
After the Hunt, Butler Institute  
Trophy of the Hunt, Carnegie

I thought the Duck would make an attractive pair with the rabbit from Carnegie. As for Hicks, I have borrowed two Peaceable Kingdoms and think that will be enough. I want to get some other subjects and am having a hard time. I'd appreciate your letting me know of any in private collections. We are trying to pry some loose from Williamsburg.

Have a cool, pleasant summer and many thanks.

Sincerely,

*Edward H. Dwight*  
Edward H. Dwight, Curator of American Art

p.s. As much as I would like to borrow "Colossal Jack" I think it best not to jam up other arrangements. Many thanks though.

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July twentieth,  
1 9 5 5

Mr. Charles Gordon Bearce,  
87 Porter Street,  
Melrose 76, Massachusetts.

Dear Mr. Bearce:

Following our conversation last night, I am sending you the confirmation you requested. I hope, however, that you can shave the price since the additional and unexpected incurred by having Henri Corte and an assistant apply the canvasses to the stretchers in Iowa is a severe blow. I am sure that you will be fair to us and am, therefore, placing the order for the three stretchers - the exact sizes for which Mr. Corte will supply when he sees you on Wednesday - after his conversation with Stuart Davis.

As I mentioned on several occasions, the University dean and the architects are now clamoring for immediate delivery and it is very necessary to expedite the work. I am sure that you understand the spot in which I have been placed after long delays in obtaining a decision from the architects.

Thank you for your courtesy.

Sincerely yours,

egh-k.

James Elliott  
Walter G. Carter

July 1, 1955

Mr. Edward W. Ackley  
192 Commonwealth Avenue  
Boston, Massachusetts

Dear Eddie;

The fiscal report is being prepared at the present time and the accountant has called my attention that on the purchase you made in November 1954, no payment has been made.

I am sure that you are so preoccupied with your oil wells that you have overlooked this little matter, and I hope that you wont mind my writing to you about it.

Perhaps some time soon I can induce you to motor down with Nat Saltonstall to Newtown and see how the old primitives live.

My best regards.

Sincerely yours

EGHLa



MEMORANDUM SPECIFICATION OF  
PAINTING WORK TO BE DONE AT  
32 EAST 51ST STREET, N.Y.C.

Please submit an estimate for doing the following painting work at the above premises. Please submit a separate price for each numbered item:

25000 ← Item 1) Third floor apartment - repaint complete including inside of closets but omitting floors.

Item 2) Paint stairhall complete from 1st floor to roof including small vestibule.

Item 3) Paint space of Downtown Gallery at 1st and 2nd floors as follows:

300.00 1st Floor: Outside of entrance doors - main vestibule - front gallery complete including space under stairway. Trim and woodwork only of rear gallery. Toilet complete.

250.00 2nd Floor: Front gallery omitting north and west walls and small section at south west and including stairway. Rear gallery complete except for closets and floors. Small office complete.

50.00 Item 4) Submit estimate for painting Marin Gallery on 1st floor complete.

ARTHUR S. LUKACH, INC. Agent  
122 East 42nd Street  
New York 17, N.Y.

June 28, 1955

Telephone: OXford 7-0266

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

July 1, 1955

The American Federation of Arts  
1083 Fifth Avenue  
New York, N. Y.

Gentlemen

According to our records two drawings which you  
included in a circulating exhibition have not as  
yet been returned. These are listed below

Jacob Lawrence	Interior	\$75.
Ralston Crawford	Third Ave Bk #2	30.

Will you please let us know the disposition of these  
two pictures.

Sincerely yours

ROM:sh



Mrs. Edith Gregor Halpert  
July 18, 1955  
Page Two

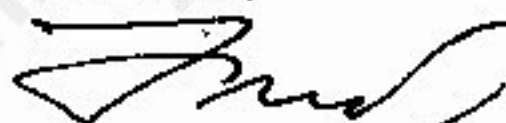
P. S. Would you be kind enough to sign the enclosed receipt so that we may take your Sheelers off the insurance.

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Mrs. Edith Gregor Halpert  
July 8, 1955  
Page Two

I am sure that the exhibition will be felt as a response to a deep need here. The desire to be shown and known in New York is very great among the artists and the news of your coming show has already stirred and excited.

Ever yours,



Frederick S. Wight

/dp  
Enclosure

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66-B PANORAMIC WAY  
BERKELEY 4, CALIFORNIA  
7 JULY 1955

MRS. EDITH HALPERT  
DOWNTOWN GALLERY  
32 EAST 51ST STREET  
NEW YORK, NEW YORK

DEAR MRS. HALPERT:

AS A REQUIREMENT FOR THE COMPLETION OF THE DEGREE OF MAS-  
TER OF ARTS IN ART HISTORY AT THE UNIVERSITY OF CALIFORNIA,  
I HAVE UNDERTAKEN A STUDY OF THE WORKS OF BEN SHAHN, AND  
ESPECIALLY HIS CONNECTION WITH THE SO-CALLED SOCIAL COMMENT-  
TARY SCHOOL OF THE 1930's.

IN THE COURSE OF MY RESEARCH I DISCOVERED THAT YOU HAVE  
BEEN HANDLING MR. SHAHN'S PAINTINGS FOR MANY YEARS. I SHOULD,  
THEN, GREATLY APPRECIATE A LIST OF CATALOGS OF HIS EXHIBI-  
TIONS AT YOUR GALLERY, OR EVEN A LIST OF PAINTINGS EXHIBITED  
THERE OVER THE YEARS--IF EITHER ARE AVAILABLE.

I SHOULD ENJOY HEARING FROM YOU ON THE AVAILABILITY OF THESE  
TO ME FOR STUDY--OR ALSO HEARING FROM YOU ON ANY OTHER IN-  
FORMATION YOU MIGHT BE ABLE TO SUPPLY FROM PERSONAL RECOL-  
LECTION CONCERNING MR. SHAHN. I HOPE TO BE ABLE TO ASK MORE  
SPECIFIC QUESTIONS OF YOU AS MY RESEARCH PROGRESSES AND  
PRAY YOU WILL TAKE SOME OF YOUR VALUABLE TIME TO HELP ME OUT.

VERY TRULY YOURS,

*Charles F. Woods*

CHARLES-F. WOODS

*Card Sent July 14/55*



CHARLES SESSLER  
ESTABLISHED 1882  
BOOKSELLER AND PRINTSELLER  
1308 WALNUT STREET  
PHILADELPHIA 7

June 29, 1955.

The Downtown Gallery,  
32 East 51st St.,  
New York 22, N. Y.

Gentlemen:

We have your letter of June 27th. We have looked up our records and find that the Sheeler: ARCHITECTURAL CADENCES was given to Mr. Robert Carlen to return to you. Perhaps in some way it was credited to his account instead of ours. Please let us know if there is any further difficulty.

Yours sincerely,

Charles Sessler  
CT

Z.T

Notice to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



June 30, 1955

Mr. Michael H. McCormick  
The Crittendon  
428 West St. James Place  
Chicago 14, Illinois

Dear Mr. McCormick:

Thank you for your letter.

I am sorry about the delay. Unfortunately I was out of town and was very slow in replying.

While I was ready to ship the painting, it occurred to me that the expense involved may disturb you and I am arranging with the photographer to send you a print within the next few days so you may decide whether you are sufficiently interested to have it sent to you on approval. The dimensions will be listed on the reverse side of the photographs and you already have the price.

While the gallery will be closed during the months of July and August, all mail addressed here will be forwarded to me at my summer home, which is at - Eden Hill Road, Newtown, Connecticut, or you might write directly if you prefer.

Sincerely yours,

EGH:mk

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July 14, 1955

Miss Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

Many thanks for your letter of July 9th.

Since receiving your letter, we have had word from Lawrence and the entire matter is under control. "Cybernetics" by Shahn is fine, very happy to have a more recent painting. In general the show is shaping up with the exception of a painting by Stuart Davis. I now have checked with several sources and to date have had no favorable result - this is most unfortunate as I feel that we certainly should be included - however, I'm still in hopes of finding one.

Many, many thanks for your fine cooperation.  
It sure saved the show.

Looking forward to seeing you this summer. Will write well in advance.

Sincerely yours,

*ed*  
Edmund D. Levandowski  
Interim Director

EDL/yb





The Hospital-Sponsored Blue Cross Plan

## ASSOCIATED HOSPITAL SERVICE OF NEW YORK

80 LEXINGTON AVENUE (AT 26TH ST.) - NEW YORK 16, N. Y. - MURRAY HILL 9-2808

July 11, 1955

The Downtown Gallery Inc.  
32 East 51st Street  
New York 22, N.Y.

Att: Mr. Lawrence A. Allen

Group No. 60693 P

Subscription Charges \$22.32

Due 6/16/55

Dear Remitting Agent:

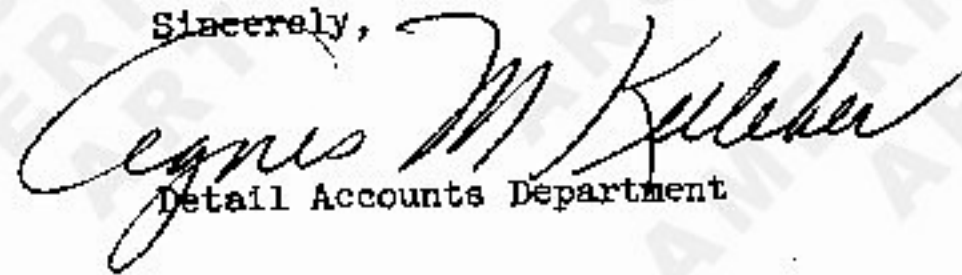
The availability of benefits to subscribers enrolled through your group necessarily depends upon their current paid-to-status.

Our records indicate that we have not received your remittance which was due on the date set forth above. This places us in the unfortunate position of having to advise you that unless the remittance is received within seven days we may be obliged to notify these subscribers that their group relationship has been terminated because of difficulty in payment.

Such action would be taken by us only with the greatest of reluctance because we know it might deprive your subscribers of protection which they might urgently need in the future.

If you have already mailed your remittance, please disregard this letter.

Sincerely,



Detail Accounts Department

GS 23 (5-55)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Frederick S. Wight

-3-

June 30, 1955

days in a much more relaxed state. Incidentally, I am starting work - at least the workmen are - on extending the guest house so that it will be comfortable with a private and rather elegant bath, ceilings and foam rubber beds. Thus if you are coming on with your family, I can fix you all up in comparative style considering the primitive character of the place, and I look forward to seeing you in August. The address in Newtown is Eden Hill Road, and the telephone number is Garden 6-4808.

Sincerely yours,

EGH:wh  
enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.





# WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. • NEW YORK 19 • COLUMBUS 5-5300

July 25, 1955

GERTRUDE V. WHITNEY, *FOUNDER*

FLORA WHITNEY MILLER, *PRESIDENT*

HERMON MORE  
*Director*

LLOYD GOODRICH  
*Associate Director*

JOHN L. H. BAUR  
*Curator*

ROSALIND IRVINE  
*Associate Curator*

MARGARET McKELLAR  
*Executive Secretary*

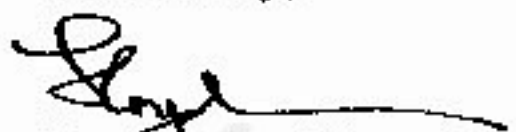
Mrs. Edith G. Halpert  
Eden Hill Road  
Newtown, Connecticut

Dear Edith:

Many thanks for your letter of the 20th.

For some unknown reason Mr. Courtais wrote me confirming the dimensions and specifications, as well as the fee he expects (copy enclosed). I have sent his letter on to Stuart since I do not think the Museum should be responsible in any way about the dimensions and specifications. As to the fee, Harvey Arnason said he would call me tomorrow and talk this over.

Sincerely,

  
Associate Director

LG/pm

Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

EDWARD J WORMLEY 450 EAST 52 NEW YORK 22 PLAZA 9-2761

JULY 15, 1955

MRS. EDITH HALPERT  
EDEN HILL  
NEWTOWN, CONNECTICUT

DEAR MRS. HALPERT:

THANK YOU FOR YOUR NOTE TO ME OF JULY 9TH,  
WHICH ARRIVED AT A VERY TIMELY MOMENT AS THE DUNBAR  
EXECUTIVES WERE HERE IN NEW YORK FOR DAILY PLANNING  
COMMITTEE MEETINGS. MR. RUSSELL WAKE, THE MANAGER  
OF THE DUNBAR CHICAGO SHOWROOM WAS HERE AND HE RE-  
PORTS A GOOD DEAL OF INTEREST ON THE PART OF DECO-  
RATORS AND OTHER CUSTOMERS IN THESE WEATHERVANES,  
EVEN THOUGH HE KNOWS OF NO FINAL SALES AS YET.

I AM SURE THAT THE PUBLICITY YOU MENTIONED IN  
YOUR NOTE WILL HELP SOME PEOPLE MAKE UP THEIR MINDS.

I HOPE YOU HAVE A PLEASANT SUMMER. WE WILL SEE  
YOU IN THE FALL.

SINCERELY,



EJW-HT

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



July fourteenth,  
1 9 5 5

Mr. Thomas A. Fransioli,  
72 Sparks Street,  
Cambridge, Massachusetts.

Dear Mr. Fransioli:

On returning from a New England trip to my summer home, I found your letter of July sixth.

Since I am away from all the statistics and records, it is very difficult for me to supply the information to you at such short notice. As a matter of fact, I have in my city files a transcript of a talk I gave, referring to just that matter. This, unfortunately, is in my apartment and is inaccessible to anyone.

Actually, it is a very difficult topic as the variation is tremendous and fluctuations equally so. With the ten artists, whose names are listed below, the income is in the peak range - from \$50,000. a year in sales to about \$20,000., with the exception of Miles Spencer, who left only eleven unsold works when he died - which we are doling out very carefully.

The variations I refer to would include such examples as a young artist like Jack Levine selling about \$15,000. a year and much more when several large pictures are available; whereas an older artist like Julian Levi may average only \$5,000. There are other exceptions like young Katzman, whom I introduced in the "Ground Floor Room", together with nine other artists, in 1952 and who, in the first year, was awarded a \$750. prize in Chicago, was purchased by several museums, and sold almost his entire production.

I know this is not very helpful to you and it is unfortunate that I am away from all the books and particularly from that written report.

The same applies to teaching. The range is from \$10,000. (top in a university) to a place like the New School of Social Science, where the artist receives 50% of the take or about \$600. to \$900 for a semester. Thus, you see, that no average can be struck. If an artist achieves a reputation and maintains it over a long period of years - like Stuart Davis or Shahn - with a continuous increase in price, he can live in relative comfort with no need to teach or depend on any other income. Museum sales are very vital in creating a form of security for the private buyer who considers the artist a solid market

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July ninth,  
1955

Mr. Henri Marceau, Director,  
Philadelphia Art Museum,  
Philadelphia, Pennsylvania.

Dear Henri:

It was very nice of you to write and I am delighted that you like the Davis wash drawing.

This is not a tit-for-tat letter, as I had planned to write to you before. For the month of November we are planning an exhibition of collages by Arthur Dove. While they were shown as a unit a great many years ago, there is at least one generation completely unfamiliar with this contribution of Dove's. I think it would be very interesting - particularly in the light of the current idea among the young that it is an entirely new medium. In any event, we are eager to do this and I hope that you can see your way clear to cooperate with us by lending those in your collection.

Meanwhile, if you would be good enough to send me a list and photographs, (together with a bill for the prints), I shall be most grateful. My summer address is Eden Hill Road, Newtown, Connecticut.

Sincerely yours,

egh-k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



30 June 1955

Miss Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

I have been trying to find time in the midst of frantic preparations for a year's stay in Europe to write you a brief report on our Sales and Rental program to which you so kindly contributed. As you are aware, we have been featuring principally artists resident in Minnesota. However, on an experimental basis last November, I borrowed a small selection of works from New York artists to lend some variety and to encourage buying in a slightly higher price range. The agreement arrived at between the Walker Art Center and New York dealers was that the Center would take ten per cent of any sales. The rental was one per cent of the value of the picture per month with a minimum of three dollars. Of this, Walker retained two-thirds, one-third to be returned to the dealer.

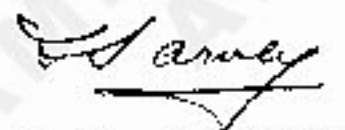
During the period from December 1 to the end of June, in all categories including both New York and local artists, there were 391 rentals and 63 sales.

This represents a substantial increase over the preceding year, although still not an impressive figure. However, it must be emphasized that this turnover was achieved with very little promotion. The Sales and Rental Gallery had to be operated by our existing staff in what time could be spared from other duties. As yet, we have not been able to afford a full or part time director of the gallery.

For the coming year we have some hopes of raising enough money to hire a director and to carry on proper promotion. If this is achieved, we are convinced that we can develop a good market for Modern Art in this area. May I thank you for your cooperation in this experiment and hope that I can count on your future cooperation.

Enclosed you will find a check in the amount of \$15.33 representing your balance from the rentals of works loaned to us.

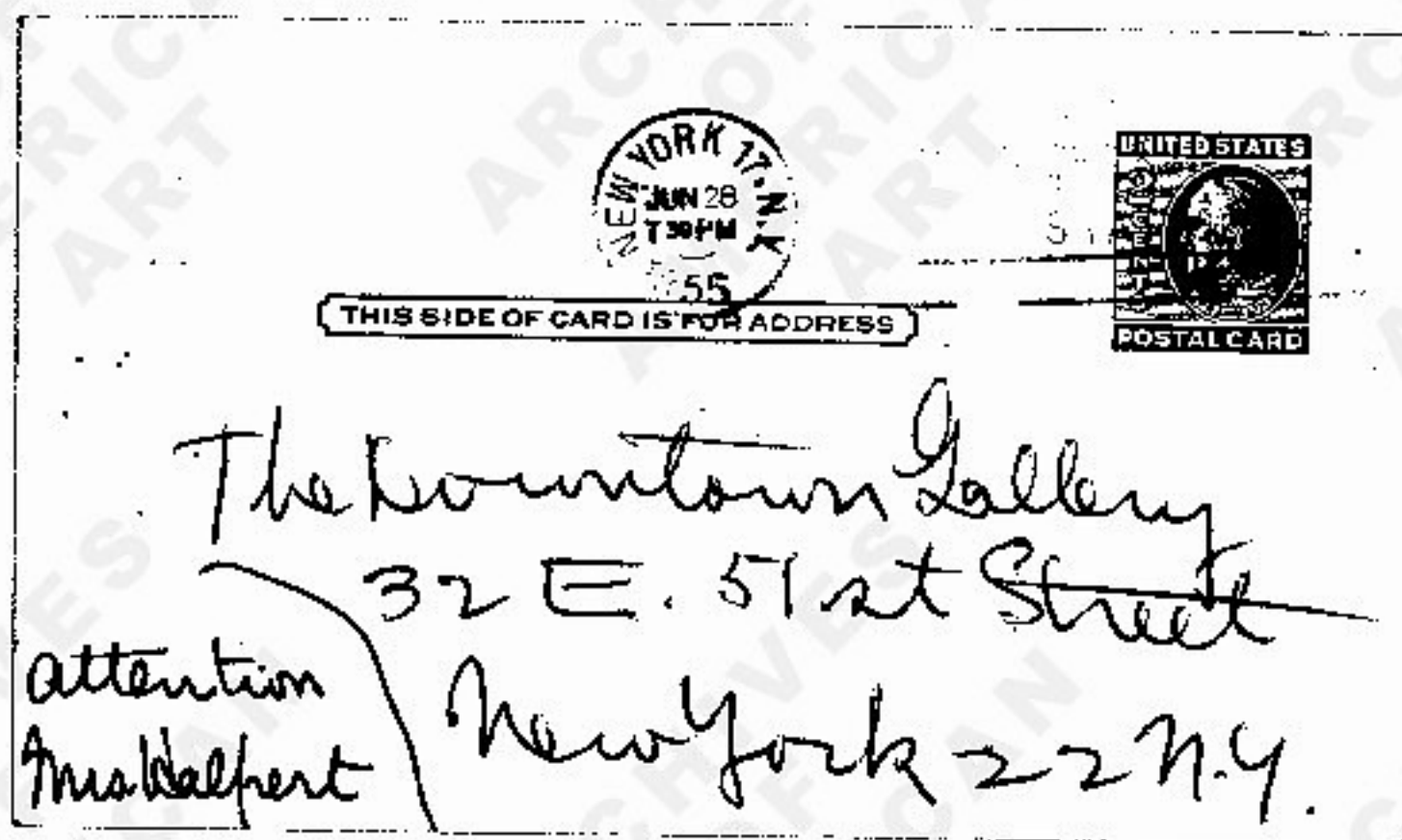
Sincerely yours,

  
H. H. Arnason  
Director

ja

ing information regarding sales transactions, responsible for obtaining written permission and purchaser involved. If it cannot be a reasonable search whether an artist or ing, it can be assumed that the information 60 years after the date of sale

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





Mr. Sylvan Lang,

- 2 -

July 20, 1955.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

be built up as #1? I would be the only one to benefit, in view of the fact that no other dealer has any financial interest in him and so it goes. When LOOK magazine (I believe in 1948) had a poll of 68 museums to choose the ten greatest artists in the U.S.A., there were five from one gallery (The Downtown Gallery), with two at Behn's, one each at Valentine and Rosenberg. I don't recall the other at the moment. So you see why the dealers would not exert pressure to support this list continuously. It would leave too many out and would concentrate too strongly in the hands of one.

However, the idea of creating a kitty of \$100 per picture is something to be considered and when I get back to town perhaps I can cook up an idea which will be acceptable to others.

Meanwhile, I am enclosing a pamphlet which is now being sold by museums throughout the country (at 25¢), which is the first step in educating the large public in connection with the purchase of American art.

I hope that you and Mary have a wonderful time in California. Send me a picture postcard while you are there and let me know when you are returning.

Sincerely yours,

agh-k.  
encl.

P.S. The "Red Gown" was the picture I had in mind but it was sold some years ago to Mr. Oliver Ames, who presented it with a collection of other American paintings to the Museum in Phoenix, Arizona.

solidly established and well known, and the fact that it was sold to a private collector is a matter of record. It is a pity that it was not sold to a public institution, as it would have been a valuable addition to the collection of American art.



DUNBAR FURNITURE CORPORATION OF INDIANA, EXECUTIVE OFFICE: BERNE INDIANA  
SHOWROOMS: NEW YORK CHICAGO BOSTON KANSAS CITY LOS ANGELES SEATTLE

CHICAGO: 535 MERCHANDISE MART  
DELAWARE 7-3908

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JULY 5, 1955

MRS. EDITH HALPERT  
DIRECTOR,  
c/o THE DOWNTOWN GALLERY  
32 EAST 51ST STREET  
NEW YORK 22, NEW YORK

DEAR MRS. HALPERT:

SINCE OUR FURNITURE MARKET IS OVER, I AM NOW TAKING CARE OF THE MAIL THAT HAS ACCUMULATED DURING THAT TIME. I HAD RECEIVED A LETTER FROM MR. EDWARD WORMLEY'S OFFICE ON JUNE 15, WRITTEN BY HIS SECRETARY, STATING THAT YOU HAD QUOTED A PRICE ON THE TWO PAINTINGS, ONE BY MEIGS AND THE OTHER BY PRESSER, OF \$400.00 THAT I PLANNED TO BUY FOR OUR SHOWROOM.

WILL YOU KINDLY CONFIRM THIS AND LET ME KNOW TO WHOM I SHOULD MAKE THE CHECK PAYABLE TO FOR THESE TWO PAINTINGS.

YOURS VERY TRULY,

DUNBAR FURNITURE CORPORATION  
OF INDIANA

*Russell F. Wake*  
RUSSELL F. WAKE

RFW/MB



June 30, 1958

Mr. Henry Strater, Director  
Museum of Art  
Ogunquit, Maine

Dear Mike:

It was very nice of you to send me such a charming note. I appreciate it more than a bunch of roses since those I can grow in Newtown, Connecticut. With the limited number of paintings we have and the juggling we are obliged to do here, it is nice to have someone recognize our effort and I am grateful to you.

I do hope to get up to Ogunquit this summer, and believe me I shall let you know sufficiently in advance so that I may have a personally conducted tour through the galleries.

Best regards.

Sincerely yours,

EGH:nh

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July twenty-fifth,  
1 9 5 5

Mr. Frederick S. Wight,  
Art Galleries,  
University of California,  
Los Angeles 24, California.

Dear Fred:

I am now answering your two recent letters in connection with the California exhibition.

Before going any further, I want to make sure that the artists carry their own insurance as I cannot undertake that charge as well. Furthermore, I will have to check with Landau regarding the trucking service between Los Angeles and New York which obviates the cost of packing, crating, etc., and is the least expensive form of transportation. Frank Perls always shipped his things that way and we found it a very satisfactory method.

Regarding the dealers - they have to work out something with the artists. That is why I reduced the commission to 25%. In Chicago practically all the paintings came directly from the artists and they had the benefit of the lower commission. In other cases, the dealer was very glad to have the New York advertising and I made arrangements with the artists for 15% at the Chicago end (a total of 40%), which is the customary figure in most New York galleries. I am sending you a revised form for the artists so that there will be no misunderstanding. You realize what great expense we incur in a three weeks' show of this type and the artists are all willing to take care of their own insurance as the liability on that is much too high for us.

I am delighted that you are sending me photographs as August 13th will be too late for cataloging, etc. I should get started early in the month for the final invitations and about the fifth of the month for the catalog. When you come here we can make some changes, if necessary, as the printer can handle the revisions in time.

As soon as the photographs arrive I shall telephone you and, meanwhile, I will write to Landau to ascertain the name of the trucking service.

Sincerely yours,

ogh-k.



July twenty-fifth,  
1 9 5 5

Mr. Frederick S. Wight,  
Art Galleries,  
University of California,  
Los Angeles 24, California.

Dear Fred:

Here's another one!

Elisabeth Hayes recently purchased a picture she has had under consideration for some time. This is "Fog Lifts" by Marin which, as you know is in the exhibition.

Since she is rather difficult about loans, I have refused the check until I can make sure of the delivery date. This painting, as I explained to her, cannot be withdrawn from the exhibition under any circumstances and she now agrees.

The last date in my books is the Whitney Museum next summer. However, you did talk about the possibility of the Tate Gallery and I am afraid to promise her September, 1956, delivery unless this eventuality is nil. Do let me know as I want to remove the barrier which now exists between the two old girls.

Sincerely yours,

egb-k.

UNIVERSITY OF CALIFORNIA

Art Galleries  
LOS ANGELES 24, CALIFORNIA

July 7, 1955

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

Thank you so much for the \$500, the final result of your stout effort to raise funds through the sale of a special edition of the Sheeler catalogue which contained the commemorative print.

I can quite understand that Charles might not have wished you to give away a present from him, and I think that it was most generous of you to have come forward with such an offer when the funds were inadequate for a purchase.

I do realize that many of the purchasers may have wished to help us obtain a Sheeler and my solution is to make the original of the print, which Charles so generously gave me, available for study here at the Art Galleries. I am in no sense giving his gift nor have I any impulse to do so, but it does give me satisfaction that the original intention of having a Sheeler on hand for study will be carried out.

With this solution or arrangement, I feel quite free in turning over these funds to the account on which the Sheeler Exhibition expenses were drawn. As you know, we underestimated ourselves in our enthusiasm, and these funds are most welcome.

Yours cordially,



Frederick S. Wight  
Director of the Art Galleries

/dp

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Suggested letter 7/2/55

Mr. and Mrs. Otto Speer  
American Federation of Arts  
1083 Fifth Avenue  
New York, New York

Dear Mr. and Mrs. Speer:

Some time ago Mr. Abraham Ratner mentioned that you had seen

a color slide of both the stained glass panels which he made at our studio here in Chicago, and that you hoped to see the actual panels some day.

Mr. Ratner's "Out of the Darkness Came the Light" is still traveling as part of the Stained Glass Association of America's exhibit. "The Window Cleaner", however, is at the present time on display at Marshall Field's glassware department here in Chicago. The panel may be seen there quite conveniently, and upon the close of the exhibit at Field's, could be viewed at our studio at any time. For that matter, we could send it on to you in New York if you would like to see it there.

We believe it will be of much interest to you to see the actual stained glass panel, "The Window Cleaner", which has received much favorable comment wherever it has been shown, in Paris, France, in Chicago and elsewhere.

Assuring you of a most cordial welcome to visit our studio

whenever you happen to come to Chicago, we remain

Very sincerely yours,

and  
Oct. 31. 55  
okay price  
& sale.

June 30, 1955

~~Rabbi Benjamin M. Kahn~~  
~~B'nei B'Rith Hillel Foundation~~  
Pennsylvania State University  
224 Locust Lane  
State College, Pennsylvania

Dear Rabbi Kahn:

A large group of drawings relating to "The World of Sholem Aleichem" was purchased by Mrs. Edward Marcus of 4007 Stonebridge Drive, Dallas, Texas. I am sure that if you will write to her she will be glad to cooperate with you in connection with your exhibition to be held in November. Also, a large watercolor of the series is in the possession of Mr. David Harris of 988 Fifth Avenue, New York, New York. He too, I am sure, will consider lending the painting if you communicate with him.

We have no material here, as all of the pictures were sold and are owned by the two collectors whose names I mentioned above, and who I know will cooperate.

Sincerely yours,

EGH:mh



July sixth,  
1 9 5 5

Mr. Joseph W. Lacy,  
Eero Saarinen and Associates,  
Bloomfield Hills,  
Michigan.

Dear Mr. Lacy:

It was very good of you to telephone me today. I know that we at our end have created some confusion but you seem to understand the necessity for making the proposed change. I am sure that Mr. Bearce will provide all the necessary instructions for attaching the canvas to the stretchers and that someone will be available for the work.

Fortunately, I succeeded in reaching Harvey Arnanson almost immediately after our conversation. Fortunately, too, he is not leaving for the east until July twenty-fourth. Thus he immediately volunteered to communicate with the Dean of the University (whose name I cannot recall at the moment) and hopes to convince him - via telephone, or, if necessary, will fly to Des Moines. He has already spoken with Dwight Kirech about the Wero and has an ally in the latter.

And so - I am keeping my fingers crossed.

Sincerely yours,

egh-k.

Copy to:

Mr. Stuart Davis.

ARTHUR S. LUKACH, INC.  
122 EAST 42ND STREET  
NEW YORK 17, N. Y.  
OXFORD 7-0866

REAL ESTATE  
MANAGEMENT  
LEASING  
SALES

IRVING M. SCHWARZKOPF

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 6, 1955

32 East 51st Street Corporation  
32 East 51st Street  
New York, N.Y.

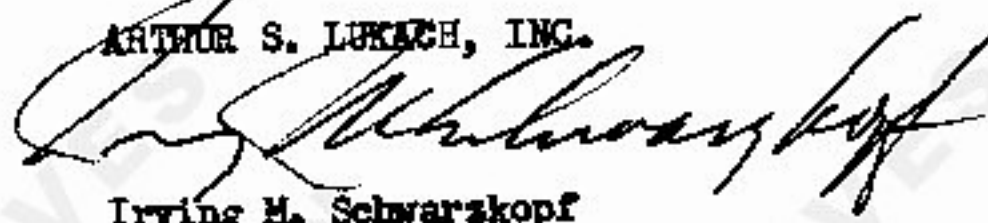
Attention: Mrs. Halpert

Dear Mrs. Halpert:

I obtained an estimate for providing a coil for hot water in the heating boiler at 32 East 51st Street with proper temporing valves and control valves so that either the gas heater or the heating boiler can be used for hot water service. The cost of this work is \$200.00 and I strongly recommend making the installation before the next heating season.

Very truly yours,

ARTHUR S. LUKACH, INC.



Irving M. Schwarzkopf

IMS/pvk



July fourteenth,  
1 9 5 5

Mr. Mahonri S. Young, Jr., Director,  
Columbus Gallery of Fine Arts,  
480 East Broad Street,  
Columbus, Ohio.

Dear Mr. Young:

During the past two years I have been working with museums throughout the country in an effort to help with their collections and, at the same time, obtain pictures for the gallery. There are many instances where museums have a number of paintings by an artist, all of the same period, either purchased directly at the time or acquired through gift. In order to make the collection more representative, the museums are very glad to exchange several paintings for other examples of a later period, or trade them in against the work of other artists. Again, where there is no rule against selling outright, we buy the pictures without any substitutions.

Knowing that the Howard Collection includes the work of Remeth, Dickinson, Kuniyoshi, Sheeler, and others, it occurred to me that there are considerable "repetitions". Perhaps you would consider making some revisions in the collection. If so, I should be delighted to work with you in any of the three methods mentioned.

The gallery is closed for the months of July and August but I am carrying on at my summer home, Eden Hill Road, Newtown, Connecticut, where I may be reached. I look forward to hearing from you and hope to see you when we reopen on September sixth.

Sincerely yours,

egh-k.

July twenty-fifth,  
1 9 5 5

Mr. Karl Fortess,  
2 West 15th Street,  
New York, N.Y.

Dear Karl:

Forgive me for being so slow in connection with  
the material you sent me.

I have had such a hectic time here since my ar-  
rival that I didn't have an opportunity to study  
the outline but shall do so the first of next  
week and you will hear from me promptly.

Meanwhile, my best regards.

Sincerely yours,

agh-k.



July ninth,  
1955

Mr. Robert Beverly Hale,  
Metropolitan Museum of Art,  
Fifth Avenue, New York, N. Y.

Dear Bob:

Since we do not have a complete record of the Stieglitz gifts to the museum, I am writing to ascertain whether you have in your collection any collages by Arthur Dove. If so, could I persuade you and your august committee to part with them for the month of November when we are planning a special Dove exhibition of collages. Chicago, Philadelphia, and other museums are adding to the estate collection for the show.

I shall be most grateful if you would let me know and also if you will send me photographs of those at the Metropolitan. My summer address is Eden Hill Road, Newtown, Connecticut.

I hope you have a pleasant vacation.

Sincerely yours,

egh-k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 30, 1955

Mrs. Jean Lipman, Editor  
Art in America  
Gannondale, Connecticut

Dear Jean:

Enclosed you will find Pal Kelemen's letter,  
or rather your copy with corrections.

I am finally moving out to Newtown on July 1  
and hope that we can get together during the  
summer months. My telephone number in Newtown -  
Garden 6-4508.

My best regards,

Sincerely yours,

EGH:sh  
enc.

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UNIVERSITY OF CALIFORNIA

Art Galleries  
LOS ANGELES 24, CALIFORNIA

July 15, 1955

Mrs. Edith Gregor Halpert  
Eden Hill Road  
Newtown, Connecticut

Dear Edith:

A reply to your secret communication of July 6. I know a little something of the foundation of the William C. Whitney Foundation, but only a little. When Beatrice Straight (she is a Whitney) was playing in Boston, the high command of the Institute closed in and we talked needs and opportunities over a lunch and got about as much as would pay for an evening out in New York City. It is a small or family foundation and their gifts are modest, if real, or such is my impression.

Anyhow, that is background, a slightly embarrassing one as I do not wish to make a project of taking things from the Institute to the Museum of Modern Art. So much for qualms.


I did meet Michael Straight briefly in Washington: the poor man had to listen to me, being a dinner guest of the Phillipses.

Your effort to find support for publications corresponds to a thought which has been running in my head. It has been my own pattern to do something and find support for it by hook or crook, and I have some belief in one's own patterns, specialties, or means of survival. In other words, I have wondered whether it would not be simpler to find financial support, whether or not it came from a foundation, for what I wanted to do, rather than to try to find the special job in the special institution. If you considered what you might be doing if you were at the Museum of Fine Arts, for instance, you might find that the means to do it came more easily than the appointment. I have been brooding over this and planned to talk to you about this when I see you.

Pete Pollock is out here and I have seen him a couple of times. He is staying with good friends of mine and old friends of his, the George Waynes. She is a painter, better known as a lithographer, and she may well be in the show.

I expect to stop off and see Georgia O'Keeffe on my way, if that is agreeable to her, and as I look at the calendar, I might well be with you the weekend of August 13. Would that suit?

Ever yours,

  
Frederick S. Wight

/dp

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Miss Edith G. Halpert, Director -2-

July 7, 1955

as it should be. As explained before, the only need would be that each of the paintings date from 1940 or before in order to conform with our delimitations for the exhibition.

Added to the list of four paintings definitely committed as indicated above should be the following:

5. William M. Harnett. Colossal Luck. 1886. 22½" x 26"

We still, however, have to secure a photograph of this painting, and I am writing as Mr. John Marin, Jr. suggested to Mr. S. Colten for a print of the painting.

In response to your suggestion for excellent works by Charles Sheeler and Stuart Davis, I have written to Mr. and Mrs. Milton Lowenthal in an effort to secure their kind permission to lend us the oil, Americana, by the former, and the oil, Report from Rockport, by the latter, for both of which you have sent photographs. Probably you are in direct touch with Mr. and Mrs. Lowenthal and will know of their decision whether or not to lend the paintings to us before we receive word. I shall let you know promptly, however, what their decision might happen to be, once I have heard from them.

Thank you again for your generous cooperation. We look forward eagerly to receiving the paintings a few days before the opening of the exhibition on November 7, 1955. In order to make sure that we have a little leeway for hanging, I wonder whether it might be possible for you to have W. S. Budworth & Son, if you use that firm for the purpose, or some other packer if not, pick the paintings up, pack them and ship them to us not later than October 20. We can cover the insurance for all of the paintings from the time they leave you until their return through a fine arts floater policy carried by the Western Association of Art Museum Directors to which we belong. All we need to know is the amount of insurance value to be placed on each painting. Thus far we have the amount solely for the Harnett (\$7,500).

Thank you again for your cooperation.

Sincerely yours,

*Wallace S. Baldinger*

Wallace S. Baldinger  
Director

WSB:er

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July twentieth,  
1955

Miss Mildred Nunley, Secretary,  
Art Department,  
Stephens College,  
Columbia, Missouri.

Dear Miss Nunley:

Thank you for sending me the check for  
the restoration of "Evening Blue" by  
Dove.

Sincerely yours,

egh-k.

rior to publishing information regarding sales transactions, publishers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July fourteenth,  
1955

Mr. Irving M. Schwarzkopf,  
Arthur S. Lukach, Inc.,  
122 East 42d Street,  
New York 17, N. Y.

Dear Mr. Schwarzkopf:

Much as it hurts, I suppose I will have to capitulate and install the hot water coil that you suggest.

However, in this case can't we have a guarantee so that we will not be subject to the continuous expense involved in the previous heater?

I hope you are having a pleasant summer.

Sincerely yours,

egh-k.

Mrs. Edith Gregor Halpert,  
Eden Hill Road,  
Newtown, Connecticut.



July fourteenth,  
1 9 5 5

Mr. Frank E. Hurd,  
6363 Wilshire Boulevard,  
Los Angeles 48, California.

Dear Frank:

Now that I am relaxing in Newtown, I decided that I owe you a letter.

It is so wonderful to get away from the hubbub of New York, where tapering off is much harder than I had anticipated. However, the gallery life is much more pleasant under the new arrangement and I can devote more time to myself during the summer. As a matter of fact, I have just returned from a rather mad trip which included Shelburne, Vermont, Skowhegan, Maine, and return to this quiet haven.

If you and your wife come east, I hope that you will pay me a visit here. I am completing a guest house to go with my new pond and can furnish rustic but comfortable accommodations.

My very best regards.

Sincerely yours,

July ninth,  
1955

Mr. John Clancy,  
Frank K. M. Rehn, Inc.,  
683 Fifth Avenue,  
New York 22, N. Y.

Dear Mr. Clancy:

Although I am positive that I replied to your letter of June 29th, I cannot find a copy. Thus, I am writing you today.

Indeed, you may retain the picture through the summer since the gallery is closed in July and August. Also, I would be willing to sell the painting for considerably less as I recall paying only \$800. for it.

If it will not affect the artist's market, \$1,200 will be a satisfactory selling price - with a 1/3 commission to you.

Sincerely yours,

egh-k.

not to publish information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



As you recommend your favorites, please let "play" include all types of muscular recreation:

spectator sports, such as baseball, hockey, wrestling;  
 spare-time sports, such as skating, cycling, swimming,  
 boating, croquet, and bowling;  
 gymnastic exercises, such as tumbling;  
 playground exercises, such as monkey-bars, racing, etc.;  
 alley games, like marbles & hopscotch;  
 and dances of all kinds.

Beautifully designed artifacts, intended for play equipment, can be included--especially to represent ancient sports.

I welcome now all your first-reaction suggestions, be they Egyptian, Persian, Greek, Roman, Chinese, Japanese, Indian, et al, as well as our own and recent cultures. Later, after studying each of the suggestions, we will reduce quantity of representation in favor of quality. When fine objects are available and sturdy enough for safe travel, we naturally prefer to concentrate our insurance, packing, and express funds upon a few of them. Usually we find that curators and owners of such objects prefer to lend them for substantial periods (such as our 3-month schedule) if at all. Mid-September to Mid-December will be the duration of PEOPLE AT PLAY. Its installation and guarding will take every precaution to extend our 5-year record of never having damaged any art loan. I enclose catalogs to indicate the scope of recent loans.

As you know, August is an impossible time to transact art loans. We are therefore trying to concentrate all arrangements into the fast-moving month of July and will appreciate sincerely your earliest possible reply.

Cordially,

*Sue M. Thurman*

Sue M. Thurman  
 (Mrs. Harold Thurman)

P.S. DO YOU HAVE ANY BEN SHAHN BALL-PLAYERS WHICH MIGHT BE LENDABLE? ALSO, I REMEMBER SEEING A PAINTING BY CARROLL CLOAR CALLED SOMETHING LIKE "MARBLE PLAYERS" IN ONE OF YOUR 1952 SHOWS. IS THAT AROUND THESE DAYS? I AM SORRY TO REQUEST LOANS IMMEDIATELY AFTER BEING GRANTED THE GROWTH LOANS, BUT I DON'T WANT TO LEAVE OUT SHAHN AND CLOAR.

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THOMAS A. FRANZIOLI

72 SPARKS STREET, CAMBRIDGE, MASSACHUSETTS

the maintaining of his personality, in a culture, in the midst of an extremely materialistic culture. It is almost impossible for an artist to see nothing but other artists, so he is all too liable to apply the values of the other part of the world, to himself, and to come out feeling rather miserable in the process.

I have seen an artist of great stature and achievement clutching a sheaf of press clippings and calling them "silly", and saying that "it is not what they say, but the amount of space that is given to you, that counts"--in this case what they said was very good indeed--and the episode indicated great vanity, which I believe most artists have, and that the artist was dangerously vulnerable, which I believe most artists are. Osbert Sitwell has said that he loves praise and adulation, and withers under the opposite, as who doesn't.

Well. I hope that I make some sense to these people, and that I will say something to them that matters. Again, many thanks.

Sincerely,

*Thomas Franzoli*



July sixth,  
1955

Mr. Felix Landau,  
Landau Gallery,  
702 North La Cienega,  
Los Angeles 46, California.

Dear Mr. Landau:

The last two weeks in the gallery were wildly hectic and I am so glad to be in Newtown away from all the hubbub. Now I can really think clearly about my exhibition plans.

When you refer to the month of December, I realize that the exchange idea would not fit in and, therefore, think we had better stick to our original idea of sending you some Marin watercolors and prints in September for a private show and work out a terrific group exhibition for you in December.

And so, I have just written to Fred Wight suggesting that he go on with the original plan of selection and he will be credited with the choice. I asked him to work with you as closely as possible as I should very much like to have as many of your artists as you both see fit - as well as others around town. I explained to Wight also that the idea was to have artists who have no connection with New York galleries and have not shown through them. In other words, it would be a form of introducing new California names to New York. There is no age limit as I am getting a little tired of the accent on youth. That's what happens when you reach middle age! Naturally, I expect to have quite a number of youngsters but artists over forty, who have something interesting to say, will be just as welcome. I am writing Wight again as I did not mention the word "sculpture" in my previous correspondence. I do want to include the latter. Incidentally, he has the entire plan of the exhibition as I sent him samples of the Chicago correspondence, publicity, releases, and invitation blank.

I shall be most grateful for your cooperation and look forward to a very exciting opening exhibition.

Sincerely yours,

egh-k.



Kuniyoshi

July 20, 1955.

Dear Saras:

Before leaving for Newtown I tried to reach you at home on three occasions, each time unsuccessfully. You old gad-about! How about coming up for a few days. I should love to see you.

Fortess called on me before the gallery closed and discussed the movie of Yass's lithographs. Naturally, there is no fund available for this material as yet, but I mentioned that I might raise the money for him since the sum involved is only \$400. At this time I feel that the gallery can make that contribution but before so doing would like to have your frank opinion as to the advisability. After all, I don't know how good or bad he is as a technician nor whether the plan is really worthwhile.

Do let me know what you think, as I should like to send him a check in the near future - based on your reaction.

Do let me know when you can come up.

Sincerely yours,

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**BENAY**  
*Painting and Decorating*

1036 AMSTERDAM AVENUE

New York 25. N. Y.

July 12, 1955

Arthur S. Lukach, Inc.  
122 East 42nd Street  
New York 17, N.Y.

Att: Mr. Irving M. Schwarzkoif

RE: 32 EAST 51st STREET, N.Y.

Dear Sir:

After examining the above mentioned premises, we herewith enclose our estimate for the following work:

Item 1) Third floor apartment - repaint complete including inside of closets but omitting floors.

COST.....\$275.00

Item 2) Paint stairhall complete from 1st floor to roof including small vestibule.

COST.....\$325.00

Item 3) 1st Floor: Outside of entrance doors - main vestibule - front gallery complete including space under stairway. Trim and woodwork only of rear gallery. Toilet complete.

COST.....\$150.00

2nd Floor: Front gallery omitting north and west walls and and small section at south west and including stairway.  
Rear gallery complete except for closets and floors.

COST.....\$185.00

Item 4) Submitted estimate for painting Marin Gallery on 1st floor complete.

COST.....\$ 50.00

Regarding apartment in Item 1 - I did not see apartment but am submitting estimate in accordance with our telephone conversation.

Continued...

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CHARLES GORDON BEARCE  
EIGHTY-SEVEN PORTER STREET  
MELROSE 76, MASSACHUSETTS

much interested in supplying  
stitchers, but I am more concerned  
that this enterprise be executed  
properly.

Mr. Stuart is justly concerned  
as to the proper size stitches  
required and the proper method  
of mounting the canvases.

You may rest assured of  
any assistance that I may  
contribute.

Sincerely Yours  
Charles G. Pearce



*Frank E. Hurd* INVESTMENTS

2202 WILSHIRE BOULEVARD  
LOS ANGELES 48, CALIFORNIA  
TELEPHONE WEBSTER 1-1201

INDUSTRIAL AND  
REAL ESTATE CONSULTANT

NEW YORK  
51 EAST 52ND STREET  
NEW YORK 17, NEW YORK

PLEASE REPLY TO  
4900 GLORIA AVENUE  
ENCINO, CALIFORNIA

July 25, 1955

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

Thanks so much for your note of the 14th.

Why don't you plan to get out here for a visit? We have comfortable guest quarters and Lita and I would love to have you. Would even give you a car so that you could be independent or do you want to wait until our new house is ready and then send out one of your traveling exhibits to open our new house with?

Thanks so much for your invitation but with the weather as it is, we do not plan to get East until some time in January when we hope it is good and cold. Life out here has been wonderful and, really, I have made good on my promise to take it easy.

My best in which Lita joins me.

Sincerely,

  
FRANK E. HURD

FEH:mk

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July 1, 1955

Dr. Saul Schluger  
2800 Boulevard  
Jersey City, New Jersey

Dear Saul:

Believe it or not, I am actually devoting the day to carrying out instructions. Among them is a note from our accountant asking me to report on balances long outstanding and he suggested that I write you about the Reuben Tam which was purchased in March, 1953, and on which there is a balance outstanding for \$575. Since I have already paid the artist the accountant raised Cain at me. The Dove was a considerably later purchase.

Besides following orders, I have wanted to write you to find out why you and Helen have not been in for so long. I miss you - how about coming to Newtown for a visit? My new telephone number is Garden 6-4508.

Sincerely yours,

EGH:ah

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the painting under  
separate cover.

I would be very  
happy if you would  
look it over and  
let me know what  
its value is, also  
if it would be any-  
thing that Mrs. Webb  
would be interested  
in, if so I would  
like her to have it,  
but have no idea  
what to sell it for!  
On any account  
I want to sell it.

July ninth,  
1955

Mr. Edward Wormley,  
DUNBAR,  
450 East 52d Street,  
New York, N. Y.

Dear Mr. Wormley:

I am so sorry to have missed your call yesterday during my one day stand in New York.

Thus, I am writing as I am really eager to know how the "Cushing Originals" are being received in Chicago. Two of the magazines have scheduled reproductions shortly - The Bride's Magazine and Harpers Bazaar. LOOK showed me proofs and we hope to see the big spread in an August issue.

Won't you write me at your convenience, addressing me at my summer home

Eden Hill,  
Newtown,  
Connecticut.

Sincerely yours,

agh-k.

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July ninth,  
1955

Mr. Edmund D. Lewandowski, Director,  
Layton School of Art,  
1362 North Prospect Avenue,  
Milwaukee 2, Wisconsin.

Dear Ed:

Several days ago I wrote to you and when I stopped off in New York yesterday I found another letter from you, as well as a message that Budworth would call to pick up the pictures very shortly.

Since your exhibition does not take place until September, we had not planned to have the material ready for you as early as this. Actually, three of the paintings listed below are on exhibition now at the State University of Iowa.

Demuth - "LONGHI ON BROADWAY"  
Marin - "SFA PIECE #51-08."  
O'Keeffe - "HORSE'S SKULL".

I wrote to Dr. Harper to ship them directly to you from Iowa University - sometime in August. However, the balance may be picked up by Budworth earlier as the gallery is closed and we can spare the pictures at this time. Also, unless you have committed yourself, I would prefer to have Shahn represented with a later painting. Mr. Zadok originally chose "Cybernetics". Let me know about that.

I look forward to seeing you later in the summer.

Sincerely yours,

egh-k.

July sixth,  
1955

Mr. Earl B. Harper, Director,  
State University of Iowa,  
Iowa City, Iowa.

Dear Mr. Harper:

Thank you so much for sending me the clipping.  
I am glad that the exhibition is being well re-  
ceived.

Of course I am very well pleased, too, that you  
are planning to purchase two pictures from the  
collection. It will not be easy, as the quality  
is so consistent throughout the collection. Do  
let me know which you are considering and per-  
haps I may be of service to you.

If a catalogue has been issued, I should very  
much like to get one.

Sincerely yours,

egh-k.

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from both artist and purchaser involved. If it cannot be  
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purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.



June 30, 1955

Mr. Edmund Lewandowski  
Layton School of Art  
1362 North Prospect Avenue  
Milwaukee, Wisconsin

Dear Ed:

It was so nice to hear from you.

You know of course that I will do all I can to cooperate with you. As a matter of fact, after receiving your previous letter, we set aside all the pictures in our original list. I find now that you have reduced this to one painting apiece, which is a great help to us and that you are arranging with the Walker Art Center for the Sheeler. Incidentally, I would suggest that you also borrow their Stuart Davis, purchased rather recently, since we have nothing available here. Also, did you mean to omit Ben Shahn, or was this an oversight? Do let me know.

A number of the paintings will be shipped to you directly from the State University of Iowa, which will be advised accordingly. The show there closes at the end of August and there would be insufficient time for the round trip. Thus I think it would be more convenient all around to have the shipment made directly.

I am leaving for Newtown on Friday, and hope to stay there for the months of July and August. It will be wonderful to see you and Dolores while you are east. Won't you get in touch with me in advance so that I can make the necessary plans for a real visit.

Meanwhile, my very best regards.

Sincerely yours,

EGH:shh





15th ST  
NEW YORK CITY...

Dear Mrs. Kallert -

6<sup>th</sup> July 55

I hope the enclosed material makes sense and gives some idea of what I am up to. I will give you a cost breakdown and discuss narration at a later date.

The money I am asking for covers not only cost but some material I'll have to buy. I will be glad to assume that on a loan basis

Best regards  
Kue.



July fourteenth,  
1 9 5 5

Mr. Charles Gordon Bearce,  
87 Porter Street,  
Melrose 76, Massachusetts.

Dear Mr. Bearce:

I have been unsuccessful in reaching Stuart Davis but assume that he sent you the specifications for the three stretchers and that you considered that a firm order.

After all the delay in getting a decision from the architects, they now write that they are in a great hurry and I hope that you are in a position to expedite the order - and that you understand what complications arose in conjunction with the architects, college presidents, etc.

I am now at my summer home - Eden Hill Road, Newtown, Connecticut - and hope to hear from you very promptly.

Incidentally I am "Mrs."

You have been very patient and I appreciate your cooperation.

Sincerely yours,

agh-k.

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Ole Henrik Moe,  
Aspen School of Music,  
P.O.Box 488,  
Aspen, Colorado.

Aspen, 12. July, 1955

Mrs. Edith Halpert,  
The Doerstown Gallery,  
32, East 51st Street,  
New York 22, N.Y.

Dear Mrs. Halpert,

I am awfully sorry about the still outstanding amount, due since last January. If I had known they were that slow, I would have asked you just to reserve the two Shahn-prints. They are now deposited with ~~by~~ Una Johnson of the Brooklyn Museum, and if payment has not arrived till I get back to New York at the end of August, will you then agree to take the prints back? That is the only solution I can see, if you do not want them back sooner. I cannot tell you how sorry I would be, though, to see them go, and I have written my organisation a last letter where I have given a dead limit of one month.

I sincerely hope this will be satisfactory and that you will understand my situation. It all depends on the whim of our chairman of the board.

Yours very sincerely,

*Ole Henrik Moe*

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Cowan 

15 July 1955

Dear Edith,

This is to say thank you  
for a lovely week-end. We  
arrived home in good  
season - not too much  
traffic going our way.

I didn't get a chance to  
mention it while I was  
there - but if you want  
to send me the photograph

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USA 79A036, 79C01, 80B07, 80E04  
 81G00, 81H01, 81J05, 81K01, 81M02

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Formulation  
Shedder.

1. The first thing I noticed when I stepped out of the plane was the cold. It was a sharp contrast to the warm, humid air of the tropics. I pulled my jacket closer and shivered. The ground below was a vast, flat expanse of white sand, stretching out to the horizon. In the distance, a line of dark, jagged mountains rose against a pale blue sky. The air was still, and the only sound was the soft crunch of my boots on the sand. I took a deep breath, feeling the cool air fill my lungs. It was a strange feeling, being so close to nature yet so far from home. I looked down at my hands, which were slightly numb from the cold. I rubbed them together and smiled. This was my first experience with winter, and it was everything I needed.

Long A. Easton, 1904  
 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584

[illegible]

1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific information required.



July 1, 1955

Mr. Harold Kays  
484 East 82 Street  
New York, New York

Dear Mr. Kays:

Our accountant who is preparing the fiscal report, called my attention to the fact that no payment has been made against your purchase made five months ago. I am sure that you have overlooked it, but hope that you can arrange to send us a check in full or on account at your earliest convenience.

I hope you don't mind me writing to you, but I know as a business man you understand.

Sincerely yours,

EGH:wh  
enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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Mrs. J. Watson Webb.

- 2 -

July 20, 1955.

**Abstract**

I wish you could take a little time off and come and spend a couple of quiet days here now that my guest house is about completed -- with hot and cold running water. I miss the visits that we have had.

Affectionately,

អង្គជំនុំជម្រះ បាន

and wire which they are out of place. There are 1000 ft. of wire floor boards, but he is lying between 1700 and 1750, which he is showing around for the other things, mentioned that he had bought an old barrel, but shortly after I returned, a dealer called to me and, among

ggh-k.

[illegible]

107. You did enjoy the season and how did you survive  
 that must have had a good deal to do with the hope of  
 all this extra curricular activity.

Tomorrow I am working to see that I am not  
as the greatest weatherman, the greatest value, and the  
greatest of all things.

I don't know where the other one is, but I know  
 where I have learned to tell and have those people  
 learned I never forget and that I pay cash and have learned  
 that I want a little mistake, but really some of the  
 way that I don't want to go away and I don't want to



MUNSON • WILLIAMS • PROCTOR  
INSTITUTE

312-318 GENESEE ST., UTICA 4, N.Y.

COMMUNITY ARTS PROGRAM

Harold K. Prior, Director

July 15, 1955

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Mrs. Halpert:

We are planning an exhibition entitled The Figure Today - American and European Sculpture, for January of 1956.

As the title suggests, the show will include comparatively recent sculpture, say within the last ten years or so.

We are considering as a possibility, Zorach's Innocence (bronze), which is now at the Sculptors Guild exhibition, but as we do not have it's date, we should appreciate your letting us know when it was done.

Also, if you have any suggestions of other works based on the figure which you would recommend for this exhibition, we should appreciate receiving photographs of them.

Thank you for your courtesy.

Sincerely yours,

*Joseph S. Trovato*

Joseph S. Trovato  
Assistant to the Director

JSTmg

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July fourteenth,  
1 9 5 5

Mrs. Charlotte Ward,  
"Beechcroft,"  
Westhampton,  
Long Island, . Y.

Dear Charlotte:

Finally I succeeded in leaving the city and am now  
ensconced in a nice old 18th Century house with no  
hectic activities surrounding me.

How is your shop doing and what has been the reaction  
to the weathervanes? Incidentally, while we billed  
you for the hand you didn't let me know what other vane  
you plan to purchase outright. You see that I can be  
businesslike even in the country, but there has been  
such a huge investment in the "Cushing Originals" that  
I have to watch my pennies. I am sure you will under-  
stand.

Have fun and give my best to Bill.

Sincerely yours,

egh-k.

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



June 30, 1955

Mrs. Stephen Stone  
164 Hartman Road  
Newton Center, Massachusetts

Dear Mrs. Stone:

The O'Keeffe painting that you wanted to see has been returned and this morning the packer picked it up for shipment to you. I was tempted to reframe the picture as the black is really hideous, but I know that you and Mr. Stone have sufficient imagination to visualize the painting in a better frame and without glass. The glass as you know is used here as protection in the constant handling of pictures.

An on approval slip is enclosed. You may hold the picture for at least a month since the gallery will be closed during July and August and there will be no hurry about showing it to anyone else, in the event that you do not want to make a quick decision.

As I pointed out during your visit, this is not only an outstanding example of O'Keeffe's work, but a very important document in proving the consistency of vision, with variations, that exists only in connection with a truly creative artist.

Perhaps I can coax you to stop off in Newtown, Connecticut on your way from Boston in the near future. I shall be there all summer with occasional trips, and would love to hear from you. The address is Eden Hill Road, Newtown, Connecticut, and the telephone is Garden 8-4508.

My best regards.

Sincerely yours,

HERBERT THAYER BRUCE

Architectural, Memorial, Portrait Sculpture

36 Morse Place  
Rutland, Vermont

Wood Carving

July 10, 1955

The Downtown Gallery,  
37 East 51 Street,  
New York, New York.

Gentlemen:

I am doing a book on wood sculpture materials, methods and marketing and would greatly appreciate any data you would care to give me pertaining to how a neophyte goes about getting his work in a Gallery, the part an agent plays (can you name me one to whom I might write for data?) and any other data (briefly) helpful to a beginner getting his work distributed, sold, exhibited and, generally, before the public.

I will gladly name you galleries in the book giving credit for information furnished.

Respectfully,

H. T. Bruce

Card sent July 14/55

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July fourteenth,  
1 9 5 5

Mr. Joseph D. Laveman,  
165 Broadway,  
New York, N. Y.

Dear Mr. Laveman:

I am enclosing an article, which is self-explanatory.

Apropos, a friend visiting last weekend mentioned that he had arranged a pension plan for his older employees and for himself and that while it was costly, it insured him of an income in the future and encouraged his employees to remain with him in his small business.

While I should very much like to get in on this racket, I am more interested in seeing that Lawrence has future protection. Do you know how this plan may be applied for just the two of us? No doubt at our age of life it will be rather expensive, but it would be worthwhile to go into it. Will you let me know when you have time.

And do return the Excelsior Bank letters to me as I must attend to that matter when I return.

My best regards.

Sincerely yours,

egh-k.  
encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



THIS SIDE OF CARD IS FOR ADDRESS



With Gregor Talbot  
The Downtown Gallery -  
32 East 51st St  
New York - N.Y.



tion to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

•gationbortat Brow oft no waterbrow, bairdab wem  
June 30, 1988

Mr. Frederick S. Wright, Director  
Art Galleries  
University of California  
Los Angeles 24, California

Dear Fred:

As far as I know, O'Keefe stays put in Abiquiu, which is some miles away from Santa Fe. There is no telephone, but air mail reaches her very promptly - if she is in the mood to answer equally promptly you can obtain all the information from her. I am sure that she would be interested in your plan and know too that she is much more active and more prompt in relation to anything that deals with the work of Stieglitz.

At last our bookkeeper made up the report of the Sheeler catalogue and I am enclosing our check for \$500. to be applied to the Sheeler fund. Unfortunately, Charles was not enthusiastic about the idea of my presenting a drawing that he gave me as a gift -- not even to U.C.L.A. Therefore I shall have to be an Indian giver since my decision, as I told you, originally would be tempered by his reaction.

As you gathered, I am in a state of some confusion in connection with the California exhibition. But after thinking the matter over very carefully, I have decided to return to the first outline. That is, a selection by Fred Wright - if that is still agreeable to you.

I am writing to Felix Landau explaining why and how, but I would very much like to include as many of his paintings as you choose to sell of. He is the first dealer with whom I have been able to work satisfactorily and who, incidentally, has not only sold pictures but has actually paid for them. I also feel pretty strongly about his personal taste, but I shall leave all this to you.

To simplify matters, I am enclosing a copy of a letter I sent to a number of artists in Chicago explaining the plan. The idea is to introduce artists to the New York audience and under no circumstances to include anyone who has representation in this city that is through a dealer. If someone is really hot stuff and has shown in a large group exhibition, we can overlook that, but I would prefer all



I want to talk a bit about the economic status of the artist, and will have to have a few facts. If you have any idea of what pay an artist gets for teaching, in a good school in New York, that would be pertinent.

Sincerely,

*Thomas Fransioli*  
Thomas Fransioli



July 26th, 1935

Mrs. Simon Crumbaugh  
Bloomington-Normal Art Association  
2015 1/2 E. Front Street  
Bloomington, Illinois

Dear Mrs. Crumbaugh:

Your letter addressed to the Art Students League and dated July 23rd, requesting information about William Zorach or other sculptors who are doing work in the realist manner, is being forwarded to Mr. Zorach, and I am sure that he will have something suitable for your purpose. In the event that he does not, being an active member of the Sculptors' Guild, he will give you information about such sculptors as you are interested in.

Sincerely,

Stewart Klonie, Director  
THE ART STUDENTS LEAGUE OF N. Y.

SK:eb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Mrs. Charles L. Bybee

-2-

June 30, 1956

I am usually the first to be advised. And the summer is an ideal time for me, as I have two months in which to travel and to see the actual objects. If you like, late in August or early September I can send you a photographic portfolio of a small, over-all collection that I would recommend. You can let me know at your leisure. Also, if I can possibly manage, I should like to come down to Houston to see your home, which would give me a much better indication for future planning. However, I am sure that you have something very definite in mind and can work from photographs. In any event, you will have from me, of course I am doing my best to help you in this way, and I do hope to see you early in the fall with my own over to do in the summer.

My very best regards to the paintings, together with the photographs of all but "Girl and Dog" which we were obliged to photograph from the photograph. I did not realize that we could obtain no copies until the picture had been packed.

EGH:ah  
enc.

The "Girl in Brown" is one of a number of early American paintings selected by the Smithsonian Institution and the United States Information Service for travel throughout Europe. The exhibition is now in London and we expect all the paintings back in New York in October when I shall be glad to send this very fine example to you. Meanwhile, I will mail you a photograph. Incidentally, American Folk Art was received with wild enthusiasm in every country it reached. On September 3 I shall bring back from storage other outstanding paintings for you to see on your next visit to New York.

Indeed you may depend on me to mention your interest to no one. I shall, however, do my utmost to help you in making a small but choice collection of early American art. Fortunately - in spite of the many collections I have made up during the twenty-seven or more years - I have always managed to retain a cross-section of the paintings and sculpture that I consider among the best in the country. Thus, you really will have a fine choice and I will see to it that no one else will have a crack at the pictures until you will have an opportunity to study them at greater leisure. In addition to portraits it might be a good idea to include other subject matter and media so that the collection would be inclusive in its statement. And of course I shall be on the look out for the greatest eagle during my trip this summer. Fortunately, if anyone has Folk Art for sale

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Dorothy July 2-55

Dear Edith

This morning was  
such a treat! All alone,  
when both catalogues  
arrived and were delivered.

The color reproductions  
are beautiful and so  
many New York  
you were very sweet  
for must have transferred  
my anxiety.

In the garage  
is my new station  
painting wagon. Now  
will get away from  
laundry man, telephone



June 30, 1955

Mr. Edward H. Dwight, Curator  
American Art  
Cincinnati Art Museum  
Cincinnati 6, Ohio

Dear Mr. Dwight:

Finally I succeeded in rounding up the photographs that you requested and am sending these to you under separate cover. The tiny still life by Harnett has just been sold, but the new owner of "Still Life with Assorted Objects" will be glad to lend the painting if you are interested. In any event, these things are available for you and if you let me know which one or more paintings you would like to have I can arrange for the loans.

Unfortunately, the "Colossal Luck" has been promised to the University of Oregon and is probably already catalogued. The show will be held from November 7 through December 17 and if you feel very strongly about having the picture in your exhibition I shall be glad to write to Mr. Baldinger asking him to list the painting but wait a few days until your show closes - or perhaps you can withdraw it a week earlier - so that it can go to both places. Let me know your decision in this connection.

While the gallery will be closed during July and August, mail will reach me nevertheless - or if you prefer to write directly my summer home is at Eden Hill Road, Newtown, Connecticut.

My best regards.

Sincerely yours,

Mella

EGH:sh

Photos Sent  
Merganser Duck  
Still Life with Assorted Objects  
Still Life with Lobster  
Professor's Old Friends

Peaceable Kingdom by Hicks



July 20, 1955.

Dear Millie:

The city folk been right up to date and just in case you didn't see the enclosed, I decided to send it on to you. It finally hit Katonah and is just as shocking as the Texas deal.

I think you will be amused with one of our escapades en route to Newtown. When we stopped off in Portsmouth for dinner, it was past eight o'clock and I mentioned very regretfully to the Gilberts that they were missing some of the most exciting architecture, particularly the wonderful doorways. We decided to drive in the dark but I couldn't remember the name of the street where there was a concentration of old houses and so we stopped to ask a cop, who was leaning against a private car, gabbing with a man. When I asked the question, he referred me to this guy, who was town reporter and photographer, and who immediately volunteered to give us a sightseeing tour which lasted almost two hours and which convulsed us thoroughly. When I see you next, I shall give you a detailed report. It was really something!

I am a little late in writing my bread and butter letter, but I know you know how much I enjoyed being with you and Bill and that beautiful house and how excited I am about school and church. You are always generous to accept me and my boarders. Many, many thanks. We had a perfectly wonderful time.

Love to you and Bill.

July twentieth,  
1 9 5 5

Mrs. J. M. Edenburg,  
192 Fairway Road,  
Chestnut Hill, Massachusetts.

Dear Mrs. Edenburg:

It was so nice to hear from you.

The gallery is closed during the months of July and August and unless it is urgent that we send you the O'Keeffe immediately, why don't we let it ride until I return to the city, when we can ship the Shahn as well. At that time, too, I shall supply the data you request.

Regarding the Bloom, I feel that it might be advisable for you to keep it as it has significance only in association with a larger and more complete example. I doubt whether a collector will want it as a single representation. However, if you really want to dispose of it, I shall see what I can do.

My summer address is Eden Hill Road, Newtown, Connecticut. If you are driving through en route to New York, it would be wonderful to have you and Mr. Edenburg stop off. The telephone is Newtown, Connecticut - Garden 6-1508.

My best regards.

Sincerely yours,

egh:k.



to publishing information regarding sales transactions, which are responsible for obtaining written permission both artist and purchaser involved. If it cannot be listed after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is correct 60 years after the date of sale.

July 1, 1955

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Edith:

I want to thank you for your letter of June twenty-first, and I am very excited to hear about our new collector of primitive arts.

Certainly your suggestion of an exhibition is an excellent one and I do hope to follow through on this some day. At the present time the uncertainty of our building schedule in connection with the remodeling, during which time the Museum will be closed, makes it very hard to decide just when we might do this.

With all good wishes for a fine summer,

Yours very sincerely,



Lee Malone  
Director



Lang

July 18, 1955

Dear Sylvan:

How psychic can you get? As an extraordinary coincidence, the Webers were present when your letter arrived. I read the contents to them. The brush incident evoked considerable amusement, and your enthusiasm for the painting great pleasure.

You are fortunate indeed to receive first hand information which I now pass on to you. First, the scientific data.... Except for the dilution of double rectified turpentine, Weber uses no other solution to thin his pigment. Occasionally, a brush hair works in with the paint and adheres to the canvas with no ill effect. No extra charge is made for these hairs. The specimen you sent (the long-hair type) is a relic of the brush with which the varnish is applied - Synvar - a thin solution which protects the painting. And so, please do not touch! There is no need, whatsoever, to have the museum expert examine the picture when he is in San Antonio.

The date you cited is correct, as well as the exhibition record. An illustration of the printing appears in the Metropolitan Museum catalogue of the show, and when I return to New York, I shall try to obtain a copy for you. The accompanying text, by the way, was written by William Zorach.

As an added fillip - and what a fillip - I am quoting what Weber had to say about your painting - verbatim:

"I feel highly gratified with the environment the pictures finds itself in. This is ever a proof of the worthiness of the effort of one's life work. After many years of abstract experimentation one realizes that art is a greater fulfillment and much richer message with humanism - plus technique and processes. As one ripens and is enriched by the privilege of added years and life, one senses more deeply the beauty in human beings and the precious God-given attributes of attitude, mood, and gesture. This I find a spiritual gratification far wider and more inclusive than the geometric, decorative mass. When I painted these figures, I was in sweet companionship. This is a happy occasion for me to transmit my best wishes."

And so, Sylvan, in the above Weber "read out in visual screen the painting for you". I add my own regards to you and Mary.

Sincerely,

not to publishing information regarding sales transactions. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Mr. Felix Landau,

- 2 -

July 26, 1955.

All in all, I am quite excited about the California show and hope that it will be as successful as the one held for Chicago artists.

Unfortunately, it is not possible for me to fly to California. I am involved with my plans for the 30th anniversary exhibition and for some other exciting shows for the fall season. Besides I really need a rest.

I hope that it will be possible for you to see the show in New York. In any event, I suppose you will be in the exhibition for December. Incidentally, I don't have the dates of the Marin show in my Newtown files. So that you may have the Marin simultaneously, would you let me know what you would like the paintings in Los Angeles. This, I believe, precedes the December date for the big group show we have previously discussed.

My best regards,

Sincerely yours,

agh-k.

encl.

rior to publishing information regarding sales transactions. research are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



July twenty-sixth,  
1 9 5 5

Mr. Alan Munro,  
Shelburne,  
Vermont.

Dear Mr. Munro:

Indeed, I remember meeting you and also have had occasion to compliment your work in Shelburne.

As soon as the painting arrives I shall examine it and you will hear from me shortly after regarding my reaction to it. I do hope it is something that will be suitable for the Shelburne Museum.

Sincerely yours,

egh-k.



70 ✓  
Crisp 455 Tamayo

The Crittendon  
428 W. St. James Pl.  
Chicago 14, Illinois

July 16, 1955

The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Sirs.

I wish to thank you for your letter of June 30th and also for sending me a photograph of your second Tamayo. After examining it carefully with my wife, I feel that we would not want it in addition to the two Tamayos that we already have and which we feel are more interesting examples of his work.

We are looking forward to visiting your gallery again on our next trip to New York.

Sincerely yours,

*M. H. McCormick*

Michael H. McCormick

July ninth,  
1955

Mr. Duncan Phillips,  
Phillips Gallery,  
1600 21st Street, N.W.,  
Washington, D. C.

Dear Mr. Phillips:

During the month of November, we are planning an exhibition of collages by Arthur Dove. As you well realize, there is at least one generation unfamiliar with the fact that he worked in this medium rather extensively and we thought it would be an excellent idea to introduce this to a new public.

Several of the museums are lending to the exhibition and the estate still owns about twelve. I wonder whether you would consider the loan of your "Going A-Fishing" and any others that you may have in your collection.

One of these days, if I may, I should like to send my niece, who lives in Washington, to check with your curator the list of Doves, Marins, and O'Keeffe's in your collection. The Stieglitz records were very inadequate and we are eager to have all the available data for our books. If you will refer me to the right person, I shall arrange with Mrs. Baum to make an appointment in the near future.

I am so happy that the Marin show was a success in Washington and again I want to thank you for the very pleasant day.

Sincerely yours,

egh-k.



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Attended by girl  
2 3 4 5

Mr. Thomas A. Fransioli,

- 2 -

July 14, 1955.

value when 30 or 40 museums represent his work.

Again I regret that I can be of so little help at this time and at such short notice. If there are any specific questions which do not involve actual figures, my don't you phone on at my summer home, Eden Hills Road, Newtown, Connecticut, Newtown - Garden 6-4508.

Sincerely yours,

egh-k.

The writer has a long history of collecting and selling art. He has been active in the art world since 1900, and has been known for his extensive collection of American art. He has been a member of the American Art Association and the American Museum of Natural History. He has also been a member of the American Society of Artists and the American Society of Painters. He has been a collector of art for over 50 years, and has a collection of over 1000 works of art. He has been a member of the American Art Association and the American Museum of Natural History. He has also been a member of the American Society of Artists and the American Society of Painters. He has been a collector of art for over 50 years, and has a collection of over 1000 works of art.

I have been very helpful to you in the past, and I am sure that I will continue to be so in the future. I am sure that you will find this information very helpful.

The same applies to the fact that the artist's work is not only a reflection of his own personality, but also a reflection of the society in which he lives. The artist's work is a reflection of his own personality, and it is also a reflection of the society in which he lives. The artist's work is a reflection of his own personality, and it is also a reflection of the society in which he lives. The artist's work is a reflection of his own personality, and it is also a reflection of the society in which he lives.



Mr. Frederick S. Wight

-2-

June 30, 1955

new material, concentrating on the word introducing.

The exhibition is to open on September 13, and will continue for three weeks, through October 1. Both floors of the gallery will be given over to the show so that everyone has equal wall advantages. We would prefer not to have any gigantic pictures so that everyone has an equal break. We can hang thirty paintings of average size very comfortably, but if an artists works in a small scale I think we can arrange to have two examples instead of one average size. We would like to have young artists, but if an older guy has not had a break in the past we certainly want to include him. All this will be left entirely to your judgment, but as I mentioned before in order to maintain our stated policy - I would very much like to have a larger group tentatively selected so that I may say that I had something to do with the exhibition, although your name will be very prominent and you will have to take most of it one the chin. Naturally, if any expenses are involved for you we will take care of it.

I am sure that I can straighten out the matter with Jean Lipman since only a small number will be included in her magazine. Also, since I have always pointed up the fact that no one direction - no matter how prominent momentarily represents American Art at any time, I hope that you will agree that the base should be rather broad. However, if you feel I am imposing too many does and don'ts, please do not hesitate to say so, and if you feel I should do my own job maybe I can try to the coast for a few days, much as I would loath to leave Connecticut after a really hard season. If this is too pathetic though let me know your decision. Meanwhile, I am enclosing a copy of the replies which varied in each case, but the idea is pretty much the same.

I shall be grateful for any comments, suggestions, or criticisms and I know I can always depend on you to be perfectly direct.

As I mentioned, the Chicago show was most successful and really functioned as I had hoped by creating immediate local interest and starting a number of Chicago collectors collecting Chicago artists work, plus the extraordinary publicity that was received in New York.

I am leaving for Newtown on Friday of this week, but shall have the advantage of the extraordinary secretary whom you met in Newtown, and will continue functioning alternate

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CHARLES GORDON BEARCE  
EIGHTY-SEVEN PORTER STREET  
MELROSE 78, MASSACHUSETTS

July 16 1955

Edith Hugo Halpert  
Cam Hill Rd  
Quotum Conn,  
Dear Mrs. Halpert

I have just finished  
talking with Mr Stuart Davis  
in New York & Mr Henry  
Curtis at M.I.T. Boston. They  
shall endeavor to see each other  
in New York Monday or Tuesday.  
You can understand my  
interest in this matter. I am very

FRANK K. M. REHN, INC.  
688 FIFTH AVENUE  
AT 54TH STREET  
NEW YORK 22, N. Y.  
AMERICAN PAINTINGS

June 29th, 1955

Mrs. Edith G. Halpert,  
The Downtown Gallery,  
32 East 51st Street,  
New York 22, N. Y.

Dear Mrs. Halpert;

I have shown your painting "Little Woman" by Alexander Brook which you sent me May 6th to one or two persons interested in Brook without success or I would have consulted with you about price.

In regard to price I would suggest a figure of \$1500. or possibly \$1800.

Do you think it advisable that the picture be returned to you over the summer.

With kindest regards.

Sincerely yours,

*John Clancy*

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July ninth,  
1933

Mr. Earl E. Harper, Director,  
State University of Iowa,  
Iowa City, Iowa.

Dear Mr. Harper:

At the close of the exhibition would you be good enough  
to direct the following pictures to the addresses given  
and forward the balance (via Budworth) to us.

Mark Tobey "Desert Town" to Carnegie Institute,  
Pittsburgh,  
Pennsylvania.

and the following to the Milwaukee Art Institute,

Dennuth "Longhi on Broadway"  
Marin "Sea Piece #51/08"  
O'Keefe "Horse's Skull"

Thank you so much for your cooperation.

Sincerely yours,

egh-k.

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on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

July fourteenth,  
1 9 5 5

Mrs. Sheldon Keck,  
87 State Street,  
Brooklyn 1, N. Y.

Dear Mrs. Keck:

This morning I received word from Harvey Arnanson of the Walker Art Center that he sent you a check for the restoration of "In the Patio", together with transportation charges. The latter were paid by us and if you would be good enough to retain the \$50. and send the balance to the gallery, I shall be grateful.

Also, has O'Keefe sent you the check for removing the mold, etc. on the "Lily", which you billed on June 19th?

I have been following all the other museums and hope to clear up this mess before long.

Sincerely,

egh-k.



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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

July twentieth,  
1955

Mrs. J. Watson Webb,  
Shelburne,  
Vermont.

Dear Electra:

Shortly after I returned, a dealer called on me and, among other things, mentioned that he had bought an old tavern, dating between 1740 and 1760, which he is ripping apart for the woodwork. There are 1000 ft. of wide floor boards, but he is not sure whether they are oak or pine.

You mentioned that you needed floor boards and that is why I am writing to you. Although I suggested that this man communicate with you directly, he seemed to prefer that I take care of the matter. Naturally, there will be no commission and I think I can get the lowest possible price from him. Until I hear from you I shall do nothing further but would suggest that you write me at your earliest convenience, indicating your interest or otherwise and the quantity you can use, as well as your preference of oak or pine. Thus I can give you further details as to the width of the boards and the price. Incidentally, the tavern was in Massachusetts.

You must have had a good time last week-and with the boys of '07. How did they enjoy the museum and how did you survive all this extra curricular activity.

Tomorrow I am motoring to New Haven to see what a man referred to as the greatest weathervane, the greatest velvet, and the greatest steel pen drawings.

Life becomes more and more simple for me as the years go on because I have learned to wait and have these people call me. They know I never bargain and that I pay cash and have learned that I want no little gimmicks, but really works of art. But New Haven isn't very far away and I shall see how accurate this man is.

July twenty-fifth,  
1 9 5 5

Mr. Frederick S. Wight,  
Art Galleries,  
University of California,  
Los Angeles 24, California.

Dear Fred:

I was very much amused with the coincidence re: Michael Straight. Naturally, there was no reference to you directly or indirectly in my conversation with him and my subsequent correspondence with the Foundation.

We can discuss this when you visit in Newtown. I certainly look forward to seeing you on August thirteenth and thereafter.

Sincerely yours,

egh:k.



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THE INSTITUTE OF CONTEMPORARY ART  
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

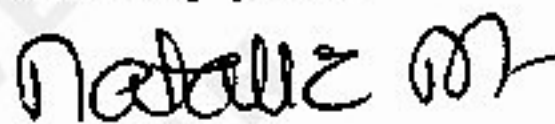
June 28, 1955

Dear Mrs. Halpert:

Our gallery attendant has just told me definitely that the two Shahn prints will be purchased and I wonder if you would be good enough to send us a bill. This facilitates payment on consignment matters, if it is not too much trouble for you. We will appreciate receiving any reduction you feel able to give us, as per your letter of October 14, 1954 - either 10% or 15%.

I hope you have a good summer - should we send our check to you in New York or to Connecticut?

Sincerely yours,



Natalie Marston

Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

SOLINGER & GORDON  
250 PARK AVENUE  
NEW YORK 17

DAVID M. SOLINGER  
EUGENE H. GORDON

July 8, 1955

Edith Halpert  
Newtown, Connecticut

Dear Edith:

When I had the pleasure of seeing you last week, I left with you a petition for the review of the real estate taxes on 32 East 51st Street. You signed it and were to have it notarized and returned to me. I have not yet received it. I would appreciate it if you would do whatever may be necessary to get it into my hands.

Marion Wilard called me about the Tobey. I told her that because of the press of business and your departure for the summer, I have not been able to discuss the matter with you to a conclusion and that one of us would be in touch with her after Labor Day.

I hope you are enjoying a well earned vacation and the freedom from office chores which one always finds so relaxing. With all good wishes,

Sincerely,



DS:kg

P.S. The petition has just been delivered.



# Schiller Decorating Co., Inc.

Painting and Decorating in all it's Branches

498 HUDSON STREET NEW YORK 14, N. Y.

Telephone WAtkins 4-3321-2

July 7, 1955

Schwarzkopf & Lukach, Inc.  
122 East 42nd Street  
New York 17, N.Y.

ATT: Mr. Arthur S. Lukach

RE: 32 East 51st Street

Dear Sir:

We herewith submit our estimate to supply all necessary labor and material for performing the following painting work at the above:

- |         |   |          |
|---------|---|----------|
| Item 1: | Third floor apartment - repaint complete, including inside of closets but omitting floors   | \$295.00 |
| Item 2: | Paint stairhall complete from 1st floor to roof, including small vestibule  | 375.00   |
| Item 3: | Paint space of Downtown Gallery at 1st and 2nd floors as follows:   |          |
|         | <u>1st Floor:</u> Outside of entrance doors - main vestibule - front gallery complete including space under stairway. Trim and woodwork only of rear gallery. Toilet complete                     | 175.00   |
|         | <u>2nd Floor:</u> Front gallery omitting north and west walls and small section at south west and including stairway. Rear gallery complete except for closets and floors. Small office complete. | 245.00   |
| Item 4: | Paint Marin Gallery complete, on 1st floor  | 220.00   |

The above work to be completed in a first class workmanlike manner with union labor.

Very truly yours,  
SCHILLER DECORATING CO., INC.

*Morris Schiller*  
Morris Schiller

MS:mw

SERVICE

DURABILITY

CO-OPERATION

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July twentieth,  
1 9 5 5

Mr. Joseph S. Trovato,  
Assistant to the Director,  
Hunson Williams Proctor Institute,  
312 Genessee Street, Utica, N.Y.

Dear Mr. Trovato:

Your letter addressed to the gallery was forwarded to me at my summer home. The gallery itself is closed during July and August.

Indeed, we shall be very glad to cooperate with you in the sculpture exhibition. You may depend on any number of Zorachs you may desire, either in stone, bronze or wood, and dating between 1945 and the present.

If it is imperative for you to see photographs before the first week of September, I shall arrange to go to town for this purpose. Won't you please let me know at my summer address - Eden Hill Road, Newtown, Connecticut.

And I hope you are having a pleasant summer.

Sincerely yours,

egh-k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



SS

of the Field, scroll ✓  
would poke around the  
Library at Harvard and  
see what I could  
identify. If it would be  
any help to you I'd get  
a kick out of it.

Thanks again for a  
Marvellous time.

Sam

June 30, 1965

Mr. Sylvan Lang  
700 Alta Avenue  
San Antonio 9, Texas

Dear Sylvan:

When I draw a blank, I draw a good one, but at this  
time of the year I can always blame it on the heat.

When Mary was here and asked to see the Sheeler, I  
told her I had nothing to show because the picture  
you saw was hidden, as I promised, awaiting her  
visit. I just came to and realized that all of this  
must have appeared strange.

Since the gallery is closing on Friday for the two  
summer months, why don't you let me send you this  
Sheeler and the two O'Keeffes which Mary seemed to  
like so much, the one that you had originally select-  
ed and another that you did not see. Even if you  
decide not to buy a picture by each of the artists  
at least you can have fun looking at them for six  
weeks or so. We will charge you no rent and the only  
expenses involved will be the packing and shipping  
costs. Of course if they don't come back there will  
be no return shipping costs. How about it?

I am very eager to know how the Weber looks in its  
new environment. Do let me know. It was wonderful  
seeing you and Mary and I hope that you will be up  
early in the fall.

Meanwhile, my very best regards, and do wire me your  
decision about the on approvals.

Sincerely yours,

EGH:mh



BELOIT COLLEGE  
BELOIT, WISCONSIN

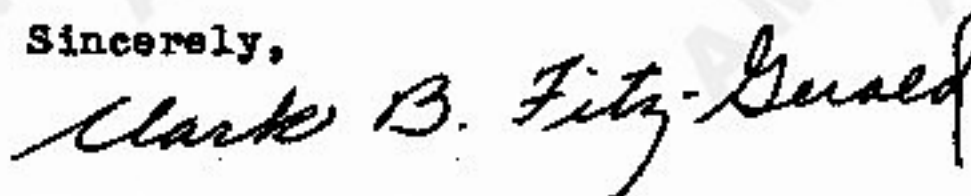
June 30, 1955

Edith G. Halpert  
The Downtown Gallery  
32 East 51st St.  
New York 22, N.Y.


Dear Mrs. Halpert:

In answer to your inquiry concerning the Zorach drawings in the INVITATIONAL DRAWING SHOW, I wish to inform you that the show will remain intact until the first of the year. At that time the drawings will be returned to you.

Sincerely,



Clark B. Fitz Gerald  
Assistant Prof.:Art Dept.



CBFG:hs

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July twenty-fifth,  
1 9 5 5

Mr. Ole Henriksen Moe,  
Aspen School of Music,  
P. O. Box 488,  
Aspen, Colorado.

Dear Mr. Moe:

Thank you for your letter.

I am sorry to have bothered you about the Shahn account but our accountant keeps after us very constantly. Indeed, the matter can wait until we reopen the gallery on September sixth. Since you have followed up your organization, no doubt the matter will be settled by that time and it will not be necessary to return the prints.

Sincerely yours,

egh-k.



# SANTA BARBARA MUSEUM OF ART

1130 STATE STREET  
SANTA BARBARA, CALIFORNIA  
TELEPHONE WOODLAND 5-1569

ALA STORY  
DIRECTOR

MARY OLDFIELD STEELE  
ASSISTANT DIRECTOR

1 July 1955

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st St  
New York 22, N. Y.

Dear Mrs. Halpert:

Your letter of June 15th asking for photographs of our Sheelers has just come to my desk. I am terribly sorry there has been such a delay. Now I find we have a photograph of only one and I will have to have the other two done for us - so there will be another short delay, but I will get them off to you as soon next week as possible.

I was sorry to get to see you for such a short time on our way to the Near East and thought there would be a chance to get in when we got back to New York again. However, I spent all my time in New York flat on my back due to the accident in Greece. Hope for better luck next time.

With best wishes,

Sincerely yours,

  
(Mrs. Mary O. Steele)  
Asst. Director

Print to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

THOMAS A. FRANSIOLI

72 SPARKS STREET, CAMBRIDGE, MASSACHUSETTS

. July 6 1955

Mrs. Edith Halpert  
The Downtown Gallery  
New York

Dear Mrs. Halpert,

Harvard University is having an International Seminar, during the summer. Forty three men and women--doctors, lawyers, bankers, writers, artists--from 22 different countries, will participate. They will be addressed by various people including Felix Frankfurter, a United States Senator, and myself, and many others. I have been asked to speak to them about "the role of the artist and his problems in American society" on July 19th.

I wonder if you could tell me what, or how much, money members of your group of painters make each year, through the sale of pictures? No names need be mentioned, either to me, or to the seminar. It might be that an average would be best, or you could give me figures on your top seller, your bottom seller, and an in-between. I would very much appreciate your sending me this information. I am writing to three other galleries in New York.

over



2001 20 100

July twenty-sixth,

1 9 5 5

- 8 -

1001 20 100

Mr. Felix Landau, address enclosed re. Fred and his art. I have not heard from you since I wrote you on July 26th. I am now enclosing a copy of my letter of July 26th in case you have not received it. I am now enclosing a copy of my letter of July 26th in case you have not received it.

Dear Mr. Landau: I received your letter of July 26th and was very surprised that you had not received my letter of July 26th, in which I explained why I reverted to my original idea of having Fred select the show. I am now enclosing a copy of my letter of July 26th in case you have not received it.

It was nice to hear from you but I was very surprised that you had not received my letter of July 26th, in which I explained why I reverted to my original idea of having Fred select the show. I am now enclosing a copy of my letter of July 26th in case you have not received it. I wrote to Fred this morning and suggested that he get in touch with you to ascertain the name of the trucking service which is used by a number of the Los Angeles dealers. I recall that Frank Perls sent all his stuff this way to New York and would like to follow suit. The Chicago exhibition was relatively simple since most of the paintings and sculptures were obtained directly from the artists, who delivered the objects to the shipper, with one trip involved for the entire lot. Furthermore, we felt that paying the transportation, advertising, catalog printing, mailing, etc., - to say nothing of devoting three weeks of gallery time to a non-commercial show - we made a generous contribution. As far as I know, no other gallery in New York has ever done the same. Actually, such an exhibition represents more than a \$3,000. cost to us and I really hate to go beyond that figure. It seems fair to have the artists take care of their own insurance, since the gallery policy covers only objects on the premises and it would require a separate responsibility unless the artists maintain their own insurance.

We arrived at the reduced commission of 25% as it gave the artists who had no gallery connections a break and also - in the few instances where the artists did have dealers - the latter were satisfied with 15% and the artists increased the commission to 40%. However, this is a minor matter and I should be glad to split the commission with the dealer on a 50-50 basis or 16-2/3% or even less. After all, this is not a moneymaking proposition for us and I have these exhibitions really as a "conscience fund" because of the concentration on the "big shots". After all, I feel that in introducing artists for 28 consecutive years I have done my share for youth.



so if you think  
that Mrs. Webb would  
not be interested,  
please let me know  
where it might be  
sold. Thank you  
very much.

Sincerely yours,  
Alan Munro.



Dear Miss Halpern  
The pictures  
arrived and I  
like the frame  
very much.  
It is a great  
joy for me to  
own it. Do  
come to see us  
if you get this  
way.  
Sincerely  
Solomon

July 12, 1955

Mrs Edith G Halpert  
Downtown Gallery  
32 East 51st St  
New York, New York

Dear Mrs Halpert,

Before Mr. McAndrew dashed  
to Europe, we showed him the  
O'Keeffe. He wrote me en route  
saying he would prefer the shell.  
So I believe we will take that  
one. Could you send me any  
information you might have about  
it, date etc.

As for the Bloom I would be  
ashamed to underprice this drawing,  
perhaps I am making an error;



# THE JUNIOR ART GALLERY, INC.

301 LIBRARY PLACE, LOUISVILLE 3, KY.

SUE M. THURMAN  
DIRECTOR

July 8, 1955

Mr. JOHN MARIN, JR.  
DOWNTOWN GALLERY  
32 WEST 51ST STREET  
NEW YORK, NEW YORK

DEAR MR. MARIN:

May I take a moment of your time for consultation?

July finds me at my desk (lacking any travel budget whatsoever) to locate items and arrange loans for our major show of the coming season. A carefully selected exchange of correspondence is my only solution for getting good outside suggestions, which are truly vital to the success of our program.

The interest you have shown in the past is my excuse for bothering you now. I hope you will forgive this encroachment, and really enjoy boosting the autumn show.

Ironically enough, it is this exhibition (bereft of travel funds and adequate research time) which will be in the limelight as we point-up the progress of our first five experimental years. It must live up to the established standards of UNDERWATER ART, BLACK MAGIC, WIND ART, WILD WEST, MARKET, EARLY BIRDS, WHAT'S A REPRODUCTION, OLD-TIME TOYS, and EVERYTHING IS GROWING.

I'm sure that PEOPLE AT PLAY can comprise a fine anniversary show. It can survey many periods and places, and offer something to every visitor's real liking. With the world (1) as a focus, what key items would you include--in any medium, and size--if this were your show? And do you control these items, or do they belong to other collections of your acquaintance?

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

olympia 2-1444

July 19, 1955

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st St.,  
New York 22, N.Y.

Dear Mrs. Halpert,

Thank you for your letter of July 6th. I hope that you are having a fine, relaxing vacation in Newtown.


I must confess that I was quite disappointed when I didn't get an answer to my last letter and instead had Fred come in and tell me that you had decided to let him select the show. But actually my major concern was that all my artists who are eligible for your show would be included and inasmuch as Fred picked out one painting by each of them, I am quite satisfied. We have picked out first rate examples of each of our painters and I am sure you will be pleased with the quality of the pictures.

On your entry form a commission of 25% is specified, but I trust that on our artists we will be able to work on a split commission basis. Am I correct?

It was a real pleasure to see Ben's terrific cover on the last issue of TIME. In that issue, they also did a pretty good story on West Coast painters, mentioning one of our painters (Jack Zajac) by name. We have ten paintings in the Sao Paulo Biennial.

Charles Alan mentioned that you might still come out here in August. It would certainly be very nice to have you here.

Sincerely yours,

  
Felix Landau  
LANDAU GALLERY



Milwaukee  
Art  
Institute

MILWAUKEE ART INSTITUTE • 758-772 NORTH JEFFERSON STREET • MILWAUKEE 2, WISCONSIN

July 1, 1955

Mr. Lawrence Allen  
DOWNTOWN GALLERY  
32 East 51st Street  
New York 22, N. Y.

Dear Lawrence:

This morning I had a letter from Edith regarding the paintings we requested from the Gallery for our forthcoming American Art exhibition. We are certainly appreciative of her assistance to us.

Early last month we sent on insurance, transportation and publicity forms to Edith, which to date have not been returned. Information requested on these forms is needed for catalogue preparation and rather than trouble Edith further, I am enclosing another set of forms and ask that you complete them and return them to us during the next few days.

My good wishes to you and sincere thanks,

Sincerely,

*Edmund D. Lewandowski*  
Edmund D. Lewandowski  
Interim Director

EDL:ad

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LEONID KIPNIS GALLERY

33 CHURCH LANE

CApital 7-6636  
WESTPORT, CONNECTICUT

July 6, 1955

Mrs. Sarah Halpert  
Dorchester Gallery  
New York City

Dear Miss Halpert:

It was so nice meeting you last  
week when I came with Al Dano  
and Jim as planned with the two  
Ben Strauss

Just pick them up next week,  
probably around 10 o'clock, July 13 -

I hope you have a pleasant summer  
and if you are in Westport - pop in to  
see our Gallery - I'll show you how  
Galleries!

Sincerely,  
Betty Kipnis

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purchaser is living, it can be assumed that the information  
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STATE UNIVERSITY OF IOWA  
SCHOOL OF FINE ARTS  
IOWA CITY, IOWA

OFFICE OF THE DIRECTOR

July 14, 1955

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

My dear Mrs. Halpert:

I have both your letter authorizing the shipment of "Desert Town" to the Carnegie Institute, and the Demuth, Marin, and O'Keeffe pieces to the Milwaukee Art Institute. We will act accordingly.

I have a jury of our fine faculty working with me to decide what paintings of the present show we want to buy if we can get the money to buy them. I shall make every effort to buy at least one, and if the faculty people are content with some of the less expensive ones, I may be able to purchase two.

I am hoping that we will find the crating of the pictures as they came to us will accommodate itself to the division of the exhibition as we return it. I believe the Mark Toby "Desert Town" did come by itself. We do not have professional service for crating and packing here although we have very experienced people who handled our affairs for many years.

If we must have new crates made I think we will call upon one of the experienced transportation companies here.

Sincerely yours,

*Earl E. Halper*  
Director

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51 Street  
New York 22, New York

eeh:js

July twentieth,  
1 9 5 5

Mr. Lloyd Goodrich,  
The Whitney Museum,  
New York, N. Y.

Dear Lloyd:

I can't tell you how grateful I am to you for your interest and the trouble that you are taking in connection with the Davis mural.

After talking with you, I succeeded in reaching Bearce at home and he agreed to rush this order through as rapidly as possible. He will get detailed measurements and instructions from Corte who, you said, would be back in Boston on Wednesday and would communicate with Bearce.

The moment I hear from Harvey, I shall ask him to phone you. His address is Obtuse Hill, Brookfield, Connecticut. His telephone is Danbury, Connecticut - Pioneer 3-3062.

Artists are queer characters. They are either so vain that no one can do anything properly for them or, like Davis, they show very little interest in any problem outside of their painting. They are fortunate that people like you and me exist and are as interested in seeing a work of art preserved.

My best regards.

Sincerely yours,

egh-k.



CARNEGIE INSTITUTE  
DEPARTMENT OF FINE ARTS  
4400 FORBES STREET  
PITTSBURGH 13, PENNSYLVANIA  
*Mayflower 1-7300*

GORDON BAILEY WASHBURN  
DIRECTOR

LEON ANTHONY ARKUS  
ASSISTANT DIRECTOR

July 21, 1955

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

This is just a reminder, which I am sure you don't need, regarding our expectations. We count on hearing from you at the earliest possible moment about pictures by Stuart Davis and Ben Shahn. There is some possibility that national publicity will start grinding on the International about August 1, and we are expecting some visitors from the New York magazines, etc., at that time or soon thereafter. It would be extremely helpful if the pictures could be here at that time. The actual last and final date, however, would be September 1, when I start to hang the galleries. It is at this time also that the catalogue goes to press.

I am delighted that we are going to have an outstanding Davis and a new Shahn, as I remember well having sold the Davis last time, and this year, of course, Ben Shahn is on our Jury.

I hope this letter finds you in a hammock, but not too relaxed so far as we are concerned.

With warmest greetings,

Sincerely,

*Gordon*

GBW D

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OFFICE OF THE DIRECTOR

STATE UNIVERSITY OF IOWA  
SCHOOL OF FINE ARTS  
IOWA CITY, IOWA

June 28, 1955

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My dear Mrs. Halpert:

I want you to see the enclosed article which appeared in the Sunday DES MOINES REGISTER, the most powerful and pervasive newspaper in this part of the United States.

I am studying and thinking concerning the purchase of one or two pictures. Of course, this is such an outstanding collection that the prices are high from the point of view of our budget. But I definitely intend to make some purchase from the great list which is here.

Sincerely yours,

*Earl E. Harper*  
Director

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

eeh:js  
enclosure



O. ETHERIDGE  
ATTORNEY AT LAW  
205-208  
ETHERIDGE BLDG.  
PHONE 90

FORMER EDITOR OF  
CONROE COURIER

CONROE, TEXAS

July 6, 1955.

American Folk Art Gallery,  
32 E. 51st Street,  
New York City.

Gentlemen:

Have you got a lithograph picture of Sam Houston  
which is large enough and would be suitable for framing  
to hang in a Masonic Lodge?

If so, please write me.

Yours very truly,



Card sent July 20th - stating "when I return I may find something I  
can suggest."

OE/s

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from both artist and purchaser involved. If it cannot be  
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# THE AMERICAN FEDERATION OF ARTS

1083 FIFTH AVENUE • NEW YORK 28 • NEW YORK • SACRAMENTO 2-2452

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29 June 1955

*Letter in correspondence*

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

The disposition of the paintings about which you inquired on June 27 are as follows:

From Exhibition 53-12, CORCORAN BIENNIAL:

- ✓ "Havana Harbor #3" by Ralston Crawford: to the artist  
60 Gramercy Park  
July 28, 1954
- ✓ "Lake Freighter" by Lewandowski ) to the Alan Gallery
- ✓ "Still Life" by Guglielmi : July 28, 1954
- ✓ "Game Cock Fancier" by Millman ) (receipt signed by Mr. Alan)
- ✓ "City View" by Breinin: to artist  
1162 N. State Street, Chicago  
July 29, 1954

From Exhibition 53-14, FIVE CONTEMPORARY AMERICANS:

- ✓ 6 paintings by Walter Meigs: to the Alan Gallery  
November 12, 1953  
(receipt signed by Mr. Rose)

The Metropolitan Museum has also asked me to give you the following information concerning Exhibition 53-5:

- "Third Avenue Elevated #2" by Crawford: to the artist  
60 Gramercy Park  
May 4, 1954
- "Inferior" by Lawrence: to the Alan Gallery  
May 4, 1954

*Renee Value*  
Renee Value  
Associate



[1955]

J. J. J. J. J.

July 10

Dear Mrs. Halpert;

Saw H. Porter & he  
didn't seem interested in  
acquiring any more of the  
"Sculpture" inasmuch as  
he still has most of the  
loges still on hand.

Inclosed photo of two  
most unusual "Gull heads"  
(Decays) these were tacked  
on thin strips of wood &  
floated on surface of water  
Price \$45.00 for the pair  
R.H.

Sign  
back of  
photo.

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Sheffield 311

ROBERT SCHUYLER TOMPKINS

*Early American Antiques and Appraisals*

SHEFFIELD, MASSACHUSETTS

Date \_\_\_\_\_ 195 \_\_\_\_\_

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Neiman-Marcus

DALLAS 1, TEXAS

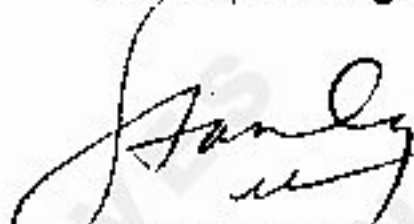
July 14, 1955

MRS. EDITH HALPERT  
THE DOWNTOWN GALLERY  
32 EAST 51st STREET  
NEW YORK, NEW YORK

DEAR EDITH:

I'm enclosing some clippings on a recent controversy that occurred in Dallas regarding the installation of a Bertola mural in our new Public Library. This is undoubtedly the era of the "know nothings."

With best regards,

  
Stanley Marcus

ak

Enclosures

P.S. The weathervanes have arrived in good condition.

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July 14, 1955.

Mr. T. E. Waterbury  
c/o Frigidare Sales Corporation  
1775 Broadway  
New York, New York.

Dear Mr. Waterbury:

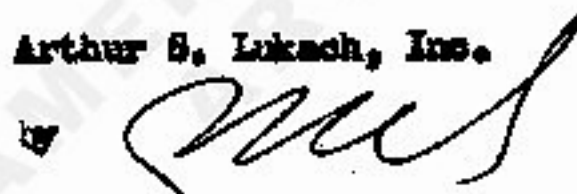
Enclosed please find our check to your order for \$27.50. It is understood that you will remove the air conditioning unit you have installed in the office of the Downtown Galleries at 32 East 51st Street, and that the enclosed check is accepted in settlement of all claims.

Please make sure that in removing the unit they do no further damage.

Sorry this worked out so badly, but the installation as made was not usable.

Very truly yours,

Arthur S. Lukach, Inc.



ALS/phs



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

person in mind FW

chg in emphasis  
publication plans tied in with UC press

exh program countrywide continue to be so....

Zerbe  
Levine  
Blume  
Avery - Baltimore Museum  
Marin  
Graves  
Hoffmann  
Dove  
Feininger

seen way to Cape Cod support for publications including travelling expense  
research, etc....

presenting on that level.

thru NY week after Labor Day to see

Chatham, Mass until Sept. 1 Chatham 18 phone

W. S. Brown

1911

7 July 1955

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

We have paid the Keck bill and the transportation charge. I have already told you how distressed I am over this entire mess and I am sorry to hear that you are giving in to the insurance company. Couldn't your own insurance company or your lawyer help you in this matter? I have done everything I could from this end but the company had just decided to get tough. I also tried to get authorization from our trustees to pay you the amount you claimed for depreciation but they refused, contending that this was entirely a matter for the insurance company; again, I am sorry.

After your telephone call the other day, I telephoned Dwight Kirsch in Des Moines and he promised to look into the matter and see if there were anything he could do. I also wrote a second letter to Dr. Harmon putting forth the advantage of having the painting on stretchers and offering to come to Des Moines to go into the entire matter with him. I don't believe I should go there unless I am invited because otherwise he may get his back up, thinking he's being high pressured.

I'll let you know what I hear.

With all good wishes.

Sincerely yours,



H. H. Arnason  
Director

ja

making information regarding sales transactions,  
is responsible for obtaining written permission  
at and purchaser involved. If it cannot be  
for a reasonable search whether an artist or  
ving, it can be assumed that the information  
had 60 years after the date of sale.



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June 30, 1955

-3-

Mrs. Charles L. Bybee

Mrs. Charles L. Bybee  
1908 Olympia Drive  
Houston 19, Texas

Dear Mrs. Bybee:

As soon as your letter arrived, the matter was arranged. Of course I am dying to know how the objects look in your home and hope that you will write me at your convenience.

I am now enclosing data on the paintings, together with photographs of all but "Girl and Dog" which we were obliged to photostat from the original photograph. I did not realize that we could obtain no copies until the picture had been packed.

The "Girl in Brown" is one of a number of early American paintings selected by the Smithsonian Institute and the United States Information Service for travel throughout Europe. The exhibition is now in London and we expect all the paintings back in New York in October when I shall be glad to send this very fine example to you. Meanwhile, I will mail you a photograph. Incidentally, American Folk Art was received with wild enthusiasm in every country it reached. On September 2 I shall bring back from storage other outstanding paintings for you to see on your next visit to New York.

dm:RDB  
.one

Indeed you may depend on me to mention your interest to no one. I shall, however, do my utmost to help you in making a small but choice collection of early American art. Fortunately - in spite of the many collections I have made up during the twenty-seven or more years - I have always managed to retain a cross-section of the paintings and sculpture that I consider among the best in the country. Thus, you really will have a fine choice and I will see to it that no one else will have a crack at the pictures until you will have an opportunity to study them at greater leisure. In addition to portraits it might be a good idea to include other subject matter and media so that the collection would be inclusive in its statement. And of course I shall be on the look out for the greatest eagle during my trips this summer. Fortunately, if anyone has Folk Art for sale



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17<sup>1</sup>/<sub>2</sub> MacDougal Alley  
New York 11, N. Y.  
July , 1955

Dear Miss Halpert:

In order to help finance a painting trip to Central and South America I am offering shares at ten dollars each which entitle the patron to the choice of a painting made on the trip.

My tour will cover most of the Latin American capitals where exhibitions are scheduled under the auspices of the United States cultural institutes. The trip is going to be made overland via the Pan American Highway wherever possible or by bus, burro or on foot whenever necessary.

My plan is simple. Every patron will receive a work of art which, I believe, will be a thing of beauty in their homes, will never wear out and has the possibility of increasing in value. I am listed in Who's Who in American Art - my work has been exhibited at most of the major museums in the United States including the Metropolitan and The Museum of Modern Art in New York. It has also been shown in France, Spain, England, and Mexico. Examples of my work are included in many important private and public collections here and abroad.

I plan to be away approximately one year and, on my return, an exhibition will be held in New York City to which patrons will be invited to make their selections. Other arrangements will be made for out-of-towners.

I shall be most happy to furnish any other information and references and you are cordially invited to visit my studio at any time. Since I am anxious to get started I will hold this offer open only to August 15th.

Sincerely,

Judson Briggs  
JUDSON BRIGGS

"Closed" card sent  
July 1955.



UNIVERSITY OF CALIFORNIA

Art Galleries  
LOS ANGELES 24, CALIFORNIA

July 18, 1955

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert  
Eden Hill Road  
Newtown, Connecticut

Dear Edith:

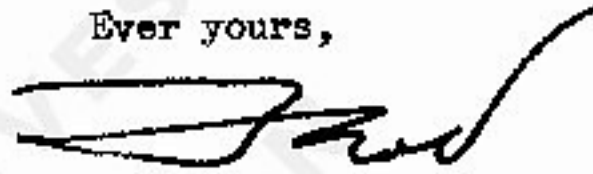
I am concerned about the timing in the preparation of the "Introducing Los Angeles Painters" show as I have a feeling that the final selection should probably be made before I can reach you on the evening of August 12 or the next day, Saturday.

I am working through a list of some 50 painters. About a third of these are too far afield for me to visit their studios and I am asking them to bring in three works to the Los Angeles Art Association. Of these I select one and then forward to you some photographic coverage, either submitted at the time or before August first. The Downtown Gallery then makes its final selection, Brugger's (the packer) picks up the small batch from the Art Association, and the other artists deliver to Brugger's. I enclose the receipt which I am giving the painters when they bring their paintings to the Art Association or to Brugger's. I gather a signed carbon so that we have a strictly limited responsibility.

Now all would be fine if I could be with you and we could go over the rest of the photographs and boil down the 50-to 60-odd entries. I honestly have no desire to intrude here, but whether the photographic coverage is going to be a sufficient guide, if you need to make the selection before I arrive, is a matter of some doubt in my mind. The other alternative would be to drag you out here early in August, but this seems needlessly drastic. Question: Is the timing too close if we make the selection in the weekend of August 13 and shoot the list out here? The artists will have to be alerted and bring in their works, and Brugger's would have to pack, and I cannot see that the consignment could be on the road before August 22. That gives just three weeks. I am told by the Railway Express that they can deliver in five days to a week to New York, but it seems close.

Another alternative which occurs to me is that I might make what would be my own selection when I forwarded the photographs. We might then be able to talk out by telephone the variations which you might want to make, from the photographic coverage. A longish talk for a few dollars might clear the matter up. In that case everything could be shipped before I left, and I should feel easier on that score, too. Let me know how you feel about this.

Ever yours,



Frederick S. Wight



Nava S

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 18, 1955

Dear Elizabeth:

As usual, my vacation starts off with a trip which is a necessary evil, but it seems much wiser to get it over with and have a continuous stay here. This explains the long delay in answering your letter. As a matter of fact, I planned to be in New York today but decided against it as I dare not leave the workmen who so conscientiously present with a scallop here and there as a bonus. I finally arranged to solve my water problem by remodeling the garage and pumping from the pond into a nice new bathroom. When this is finished (within a week or so), I hope you will pay me a visit and luxuriate with a private shower.

Wight has not as yet answered about the final exhibition date of the Marins, and I dare not commit myself on a delivery date until this is cleared, particularly since the Tate Gallery was a possibility and the picture is too important to withdraw. Meanwhile, I wrote to the San Francisco Museum advising Mrs. Morley that FOG LISTE has been sold and should be marked accordingly.

Is this alright with you? Is it imperative that you have delivery in July or can it wait until the show is over - not only at the Whitney but possibly in London? I am holding the check awaiting your decision, and as I mentioned the picture has been withdrawn from sale elsewhere.

Henry Schnackenberg is having a Retrospective exhibition at the Wadsworth and I wondered whether you would care to drive with me to Hartford when it opens. If so, maybe you can spend a few days here.

I hope you have been able to bear the weather well. It was so ghastly in Vermont, worse than anything I experienced in New York.

Best regards.

Sincerely,